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FAIRYLAND

An Opera in Three Acts

THE BOOK BY
BRIAN HOOKER

THE MUSIC BY
HORATIO PARKER

G. SCHIRMER

NEW YORK : 3 EAST 43d ST. • LONDON, W. : 18, BERNERS ST.
BOSTON : THE BOSTON MUSIC CO.

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ARGUMENT

Rosamund, a novice, from the abbey balcony beholds the young king Auburn riding across the valley, and falls a-longing for life and for him. But he, scorning the kingdom that has been too easily his own, would fain go a pilgrimage. He leaves his crown, not to Corvain his brother, but to the Abbess Myriel. Corvain therefore steals upon Auburn while he prays before the shrine, strikes him down, and leaves him for dead. But Auburn, reviving, finds himself among Fairies, and within the shrine not Our Lady but his own lady Rosamund; and they two are crowned King and Queen in a vision of Fairyland.

Auburn being gone, Corvain by force seizes upon the kingdom, which Myriel claims also; so each takes tribute from the People, who are grievously oppressed thereby. Rosamund, fleeing from the abbey in search of Auburn, falls into the power of Corvain. Auburn returns to claim his crown again; but none will recognize him for the King; Rosamund knows him only for her Prince of Fairyland; and he, being come back again to earth, knows her not. Myriel, pursuing Rosamund, comes upon the two together. While she and Corvain quarrel for possession of the fugitive, Auburn before all the people interferes, proclaiming himself king, and invoking the magic power of the Rose which he has brought from Fairyland. But the Rose withers before the scornful laughter of Corvain, wherein the People join; Rosamund, renouncing Corvain's protection, is led away prisoner by Myriel; and Auburn is left desolate.

Rosamund, believing steadily in her Fairy lover, is to be burned for witchcraft. Myriel strives to make her repent, persuading her how that her vision had been of Holiness, not of Love; but Rosamund will not doubt. Rosamund and Auburn, being without hope, now wholly remember each other and despise their dream; seeing yet Robin and his People as nothing more than mere peasant clods, who therefore cannot aid them. Auburn single-handed desperately attacks Corvain,

Buckingham 457
MAY 20 1940

who has him seized and bound also to the stake. In that last moment, while the fagots kindle, they hear the drinking-song of the common folk in the tavern, and by that mirth know them for the People of the Hills. The Rose burns in Auburn's bosom like a star, while Rosamund sings the magic song thereof. The scene transforms again into the likeness of their vision, wherein Myriel and Corvain are overpowered by the throng of Fairies rushing in, and Auburn and Rosamund are again set free and crowned in a world that is one with Fairyland.

THE PERSONS

AUBURN—the King; afterward Prince of Fairyland	<i>Heroic Tenor</i>
CORVAIN—brother to Auburn	<i>Bass</i>
MYRIEL—the Abbess	<i>Mezzo-Soprano</i>
ROSAMUND	<i>High Soprano</i>
ROBIN—surnamed GOODFELLOW	<i>Lyric Tenor</i>
CHORUS OF NUNS, MEN-AT-ARMS, and COMMON FOLK (the People of the Hills, who are also FAIRIES)	

ACT I. Before the Abbey. All-Hallows' Eve (*One hour*)

ACT II. The Castle of the King. Noon. (*Thirty-five minutes*)

ACT III. The Village. Dawn. (*Thirty minutes*)

THE ACTION takes place Once Upon a Time, and within the interval of a Year and a Day.

THE TIME is roughly the Thirteenth Century; THE PLACE, a hill country in Central Europe. These, however, are not intended to locate the story with historical precision, more than in the case of any other fairy tale; but as an affair of scenery and costume and setting, the form in which it meets the eye. For the action takes place in the Valley of Shadows, also called the World: which seen in a certain light is also Fairyland. It is concretely represented as a triangular valley, some two miles on a side, having at one corner the abbey; at another, the castle of the King; and at a third, the village. And the scene is laid at each of these points in turn, the rest of the valley being in each case visible and recognized in the distance.

The visual effect of the production, therefore, is of that mediæval realm of fancy with which Maxfield Parrish, Arthur Rackham, and others have made us familiar. And the transformation by which, at the end of the First and Third Acts, the scene becomes a vision of Fairyland is presented by the sudden change from ordinary stage light to a fantastic and decorative scheme of vivid colors; and by the effect of this colored light upon the scenery and costumes.

Fairyland

ACT I

The Abbey

Overture

Horatio Parker. Op. 77

Brian Hooker

Piano

Allegro moderato (♩ = 116)

f *ff* *mf*

poco agitato

cresc. *f*

ff *dim.* *f*

1

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This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is F# major (three sharps: F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a complex texture with many beamed notes. The second system features a more melodic line in the treble. The third system has a prominent bass line. The fourth system begins with a boxed number '2' and includes the dynamic marking *sfz*. The fifth system includes the dynamic markings *sf* and *p*. The sixth system continues the melodic and harmonic development. The page is numbered '4' in the top left corner.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system begins with a treble staff containing a melodic line with some notes marked with an 'x'. The bass staff provides a harmonic accompaniment. A dynamic marking of *mf* is present. A box containing the number '3' is located above the treble staff.

System 2: The second system continues the melodic and harmonic development. A *cresc.* (crescendo) marking is placed above the treble staff, and a *f* (forte) marking is placed above the bass staff.

System 3: The third system features a *ff* (fortissimo) dynamic marking in the bass staff. The treble staff has a *dim. subito* (diminuendo subito) marking. The system concludes with a *rit.* (ritardando) marking in the bass staff.

System 4: The fourth system is marked *Meno mosso* (less motion) above the treble staff. It begins with a *p* (piano) dynamic marking and an *espress.* (espressivo) marking in the bass staff.

System 5: The fifth system continues the piece, featuring a *p* (piano) dynamic marking in the bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

4

pp Solo Violin

Andantino (♩. = 63)

*rit.**pp a tempo*

5

The musical score is written for piano and consists of five systems of staves. The first system has a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The second system continues with the same key signature and time signature. The third system introduces a new key signature of two sharps (D#, G#) and a common time signature, with a tempo marking of $\text{♩} = 80$ and a section labeled *cantando*. The fourth system features a key signature of one sharp (F#) and a common time signature, with a tempo marking of *cresc. molto*. The fifth system has a key signature of one sharp (F#) and a common time signature, with a tempo marking of *ff poco mosso*. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

6 ($\text{♩} = 80$)

cantando

cresc. molto

ff poco mosso

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music includes complex chords and melodic lines. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). A fermata is present over a chord in the right hand.

Second system of musical notation, continuing the piece. The tempo/mood is marked *agitato* (agitated). The music features rapid sixteenth-note passages in the right hand and more sustained chords in the left hand.

Third system of musical notation, featuring a grand staff. The music is marked *ff* (fortissimo). It includes complex chords and melodic lines, with a fermata over a chord in the right hand.

Fourth system of musical notation, featuring a grand staff. The music is marked *fff* (fortississimo). It includes complex chords and melodic lines, with a fermata over a chord in the right hand. A box containing the number 7 is visible above the right hand staff.

Fifth system of musical notation, featuring a grand staff. The music includes complex chords and melodic lines, with a fermata over a chord in the right hand. The system concludes with a double bar line and a repeat sign.

First system of musical notation, measures 1-4. Treble and bass staves with complex rhythmic patterns and accidentals.

Second system of musical notation, measures 5-8. Treble and bass staves with complex rhythmic patterns and accidentals.

Third system of musical notation, measures 9-12. Treble and bass staves with complex rhythmic patterns and accidentals.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex rhythmic patterns and accidentals.

valley with an Abbey on the extreme left; a wayside shrine separated from the distance by a chasm

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex rhythmic patterns and accidentals.

Chorus of Peasants (off stage)

SOPRANO

8 Lo stesso tempo

ALTO

TENOR

BASS

p In low - ly and rude land Our
p In low - ly and rude land Our
p In low - ly and rude land Our
p In low - ly and rude land Our

Lo stesso tempo (♩ = 100)

8

ppp

folk are fain to dwell, By corn - land and wood - land Or fal - low of the
 folk are fain to dwell, By corn - land and wood - land Or fal - low of the
 folk are fain to dwell, By corn - land and wood - land Or fal - low
 folk are fain to dwell, By corn - land and wood - land Or fal - low

dim.

(Enter The Old Man and The Forester)

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A
 dell. Yet we who bear her bur - den Will give our moth - er guer - don, A
 dell. Yet we who bear her bur - den Will give our moth - er guer - don, A
 dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

The Old Man

The Forester

I am not so swift as once I was.

Stir thyself, Gaf-fer.

The rest are home by

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

p

now. Hark to them! Art thou grown too old to

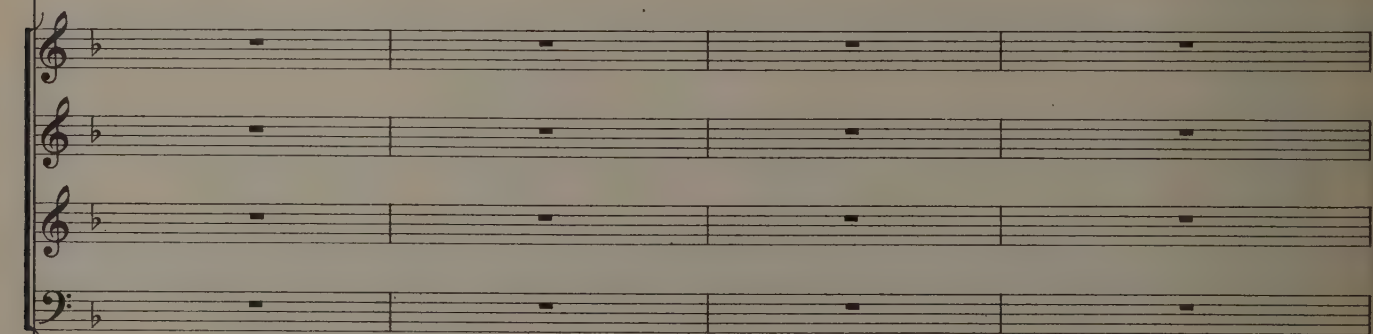
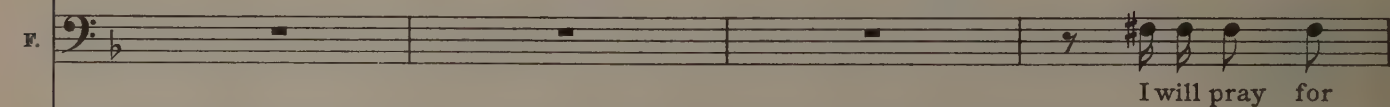
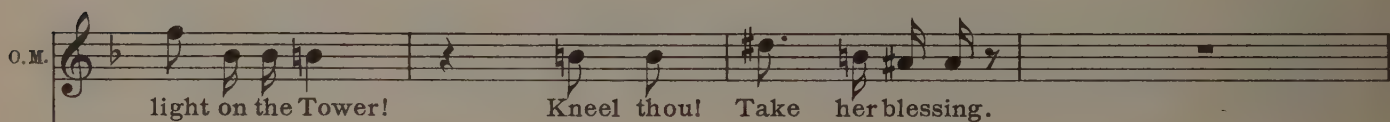
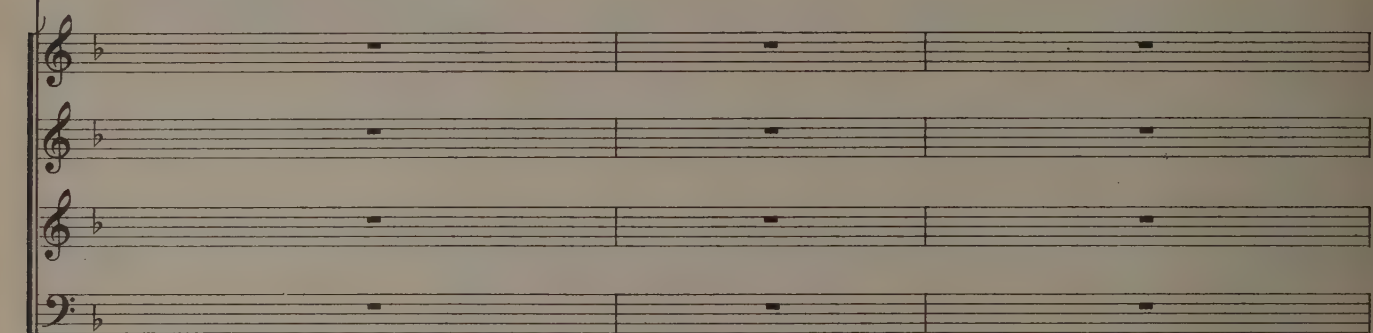
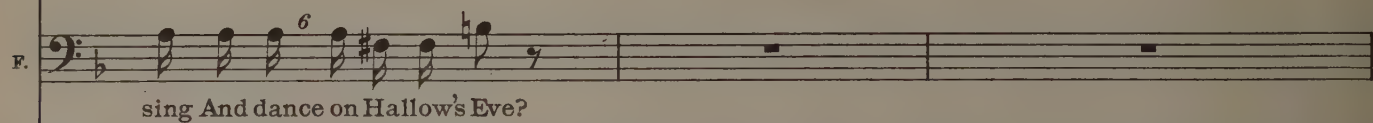
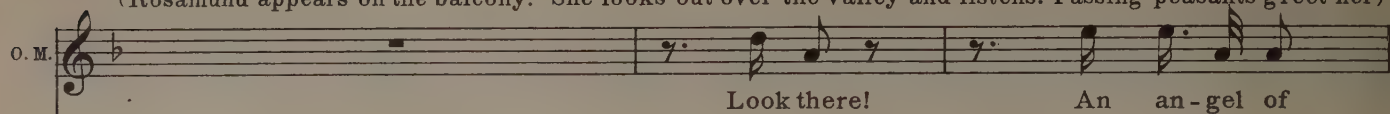
well.

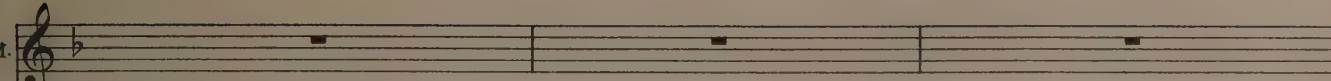
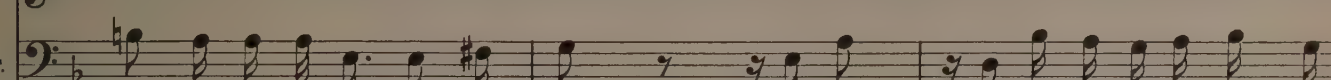
well.

well.


well.

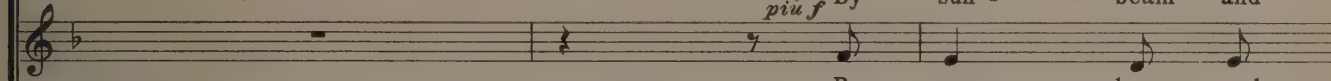
(Rosamund appears on the balcony. She looks out over the valley and listens. Passing peasants greet her)




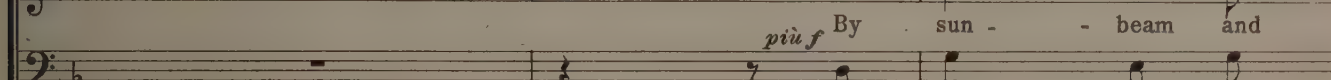
M.  

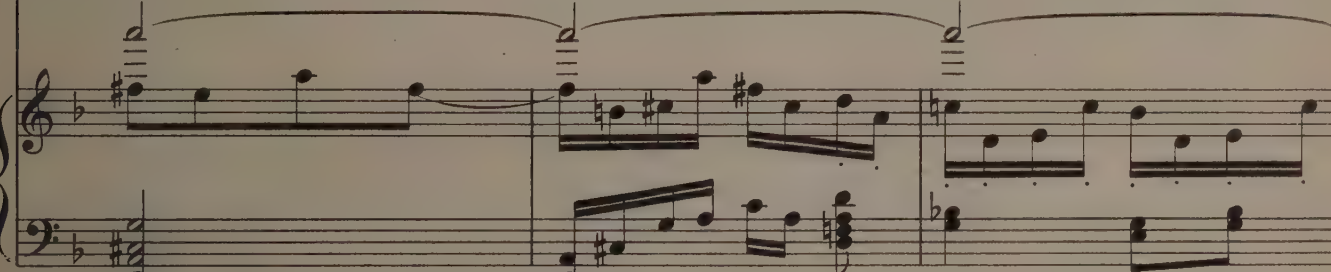
F. her. She will nev-er dance, nor sing, nor love. Thy mer-cy on thy saints, O


più f  By sun - - beam and

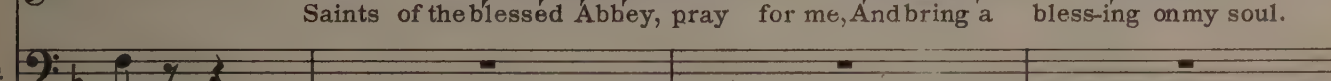
più f  By sun - - beam and


più f  By sun - - beam and

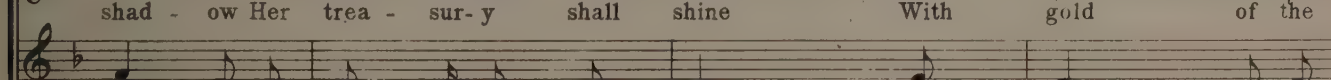
più f  By sun - - beam and

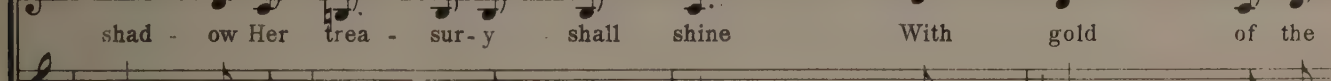


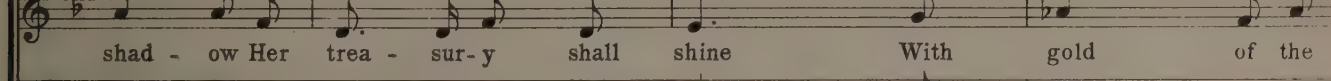
M.  Saints of the blessed Abbey, pray for me, And bring a bless-ing on my soul.

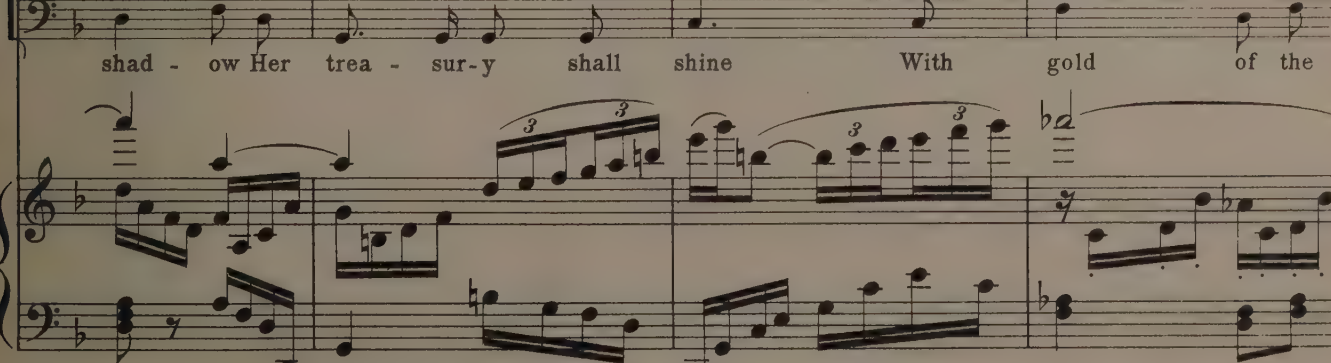
F.  Lord!

 shad - ow Her trea - sur-y shall shine With gold of the

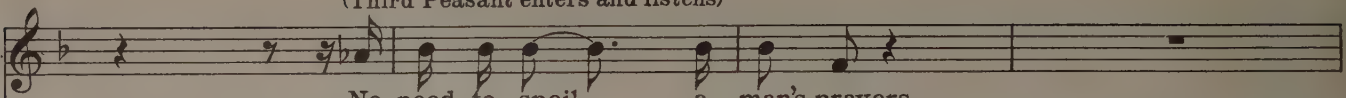
 shad - ow Her trea - sur-y shall shine With gold of the

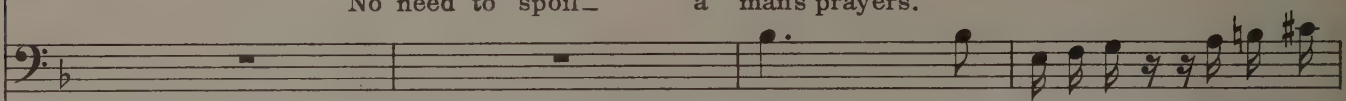
 shad - ow Her trea - sur-y shall shine With gold of the

 shad - ow Her trea - sur-y shall shine With gold of the



(Third Peasant enters and listens)

O.M.  No need to spoil - a man's prayers.


F.  Ay, old ho-li-ness, We must be

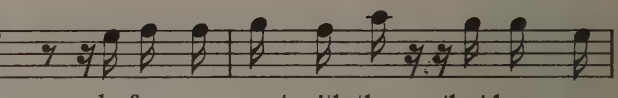
mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - - by vine. So we that do pos -

mead - - ow And ru - - by vine. So we that do pos -



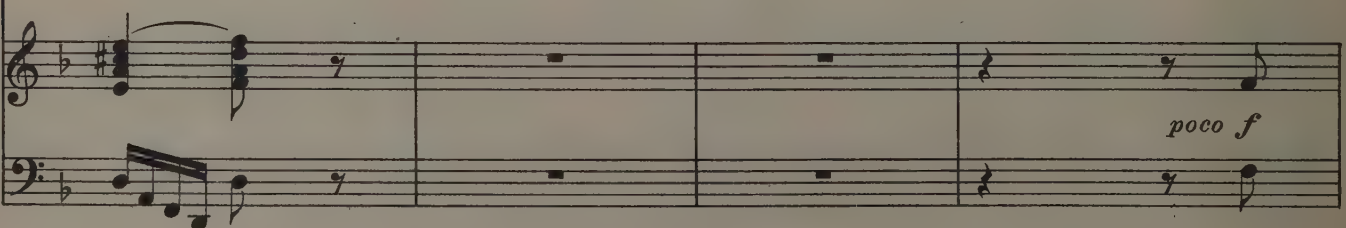
F.  ver - y care-ful of thy soul; Come home before we meet with them that have no

sess her Will pray Our La - dy' bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve



poco f

Look at the sun! Is this an-y sea - son for prayers? We shall be
souls.

and Cre - do And kneel a - round her
and Cre - do And kneel a - round her
and Cre - do And kneel a - round her
and Cre - do And kneel a - round her

dimin.
dimin.
dimin.
dimin.

10
tak-en by the elves if we de - lay much longer.

Let us go!
shrine.
shrine.
shrine.
shrine.
shrine.

10
p
pp

musical score for the first system, featuring piano and bass staves. The piano part includes triplets and the marking *marcato*. The bass part includes the marking *cresc.*

(Rosamund leans over the balcony, stretching out her arms toward the riding knight whom she sees, but

musical score for the second system, featuring piano and bass staves. The piano part includes the marking *ff*. The bass part includes the marking *fff*.

who is not visible to the audience)

musical score for the third system, featuring piano and bass staves. The piano part includes the marking *poco più mosso*. The bass part includes the marking *fff* and the tempo marking $\text{♩} = 112$.

musical score for the fourth system, featuring piano and bass staves. The piano part includes the marking *p*. The bass part includes the marking *dim.*

musical score for the fifth system, featuring piano and bass staves. The piano part includes the marking *pp*. The bass part includes the marking *dim.*

11 Chorus of Men

TENORS *p*

BASSES *p*

Un - fail - ing for ev - er Her mys-ter-ies re - main: The blood of the

Un - fail - ing for ev - er Her mys-ter-ies re - main: The blood of the

(♩ = 96)

p Bell of the Abbey

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

(Rosamund disappears within the Abbey)

gain!

gain!

Ob.

Bells
(Tubes)

12

(Robin enters after two or three peasants. They kneel, then rise and proceed)

Tubes

Organ

Pad.

f

poco rit.

Abbey Bell

Robin (going)**Allegretto** (♩=100)

(Corvain enters, across the bridge)

13

Rn.

C.

Corvain

f

poco agitato

p

f

So we who bear her bur - den -

Hold you there!

(bowing to Corvain)

Gramer-cy for thy

Fel-low!

accel.

sfz

11

fel-lowship, Good master! See how fast my honors fall: Poor

accel.

a tempo

mf

(♩ = 120)

Ro-bin is become the mate of lords, And fel-low to the brother of the

p

King!

Corvain

Bedone, dog! Tell me, which way went the

f agitato

sfzp

sfzp

Rn. Shall a dog look what way a king should go?—

C. King?

sfz

Rn. 14

C. *f* Ay! lest the King run forth to bay the

poco animato (♩ = 132)

Rn. Sir,

C. moon, And be lost.

legg.

which king?

My broth - er, oaf! Are there so

(seated on the edge of the gulf)

The good

man - y?

dim.

and counting on his fingers)

sis - ters here, They say we have a King in heav'n.

p

The folk In the vil-lage yonder, they tell wonders too;

Rn. They say there is a king in Fair - y - land. —

pp *delicatiss.* *e tenuto*

Rn. Now of these three to lose one —

p

Corvain.

C. An-swer me! Saw ye the King in the

sfz p *cresc.*

(angry)

C. for - est?

f

Robin

Rn. Sir, I have seen No man to-day more like a king than thee. —

p *Meno mosso*

16

(Corvain moves angrily)

More like!

leggiere scherzando

p

($\text{♩} = 132$) *f strepitoso*

(Robin dodges)

What now?

Come hither.

(Robin nods)

p poco rit.

Ob.

(nod)

Robin

Nay, my lord, Not too much fel-lowship. See, there is yet A

pp

gulf between us.

p

f

(Robin picks up a pebble
and tosses it into the gulf.
The pebble drops)

Corvain

17 *more quietly*
più mosso

C. *Ob.*

Hearken! Went he not Glad as a

p

C. pil - grim, in gray weeds, with staff And san - dal? Would ye know him

Rn. Robin

C. I have know

so?

Più mosso

f

dim.

Rn. man-y seek the Ho - - ly Land - Poor folk, like

p

us; dry women, lone-ly men, And such-like. But a

Bssn.

18 (♩ = 120)

king! Why, look ye now,

f *dim.* *p* *sfz*

(♩ = 132)

'Tis a-against na-ture! If we tell that tale, Men will but say that we have

pp *mysteriously* *poco rit.* *p*

(♩ = 96)

murdered him For the sake of his crown.

Corvain

Dost thou say so, Vil-lain?

Agitato *pp* *f*

Robin

Rn. The saints for - - bid! I on-ly say We dare not lose him.

p tranquillo

p

Corvain

19

agitato

C. Fel-low, must I be My brother's keep-er?

f agitato

solenne

p

Robin

commodo

Rn. Brother to a crown, And fel-low to a

Allegretto ($\text{♩} = 120$)

p

(Robin makes two gestures
of decapitation)

clown -

Ay, noble Sir, Or -

Rn. clown - Ay, noble Sir, Or -

f

f

Bssn.

Cl.

ff

20

Mosso (♩ = 63)

(Robin has an inspiration)

A - ha! See now:-

sfzpp subito *pp*

This is Hal-lows' Eve, _____ No night for prince or

Tempo di Valse

pil - - grim wan - - d'ring, For

rit. *a tempo* *p*

who - so seeks _____ the Ho - ly Land to - night _____

Rn. 21

May chance on Fair-y-land a - thwart his way.

poco ten. *pp* *ten.* *pp*

Rn. $(\text{♩} = 138)$

Good! Say the

Ob. *accel.* *rit.* *pp* *a tempo*

Rn. gob - lins have him, or the gnomes Took him

Rn. to be their king,

poco f

22

or he hath seen A Sing - ing Wo - man in the

pp

wood, and gone To slumber at her side for seven

s

years, And wake a mad - - man. —

23

Rn. *poco rit.* *a tempo*

There now — is a tale Folk will be - lieve! —

poco f

Rn. Say I well? —

Rn. Say I well? —

C. Corvain *f*

Thy long tongue One day will

C. crop thy long ears. E-nough! Go, Rouse the village!

24

poco animato

Robin

On this night?

Ho - ly Saints! Hal - lows' Eve?

Nev-er a soul stirs from his door-

25

There be too many a-broad who have no souls:

(Bell)

ff (Robin hears the nuns)
 Not fortwenty kings!—

Chorus of Nuns (off stage)

f In sem - - pi - - ter - - na

The Abbey Bell

ff (Robin goes)
 Marry, here be more Seekers af-ter lost crowns!

f Corvain

Wait, thou!

sae - - cu - la.

dimin.

p

One Voice (Soprano, in the Abbey)

A - - - men. _____

Not I! It is not good to walk too near the throne. Give ye good

sfzpp *pp legg.*

In sem - pi - ter - na

e'en, Brother, and keep ye safe From them who walk in

p

26 (Robin goes out) *ad lib.*

sae-cula. _____ A - ve Vir-go glo - ri - o - sal

dark - ness!

Corvain (growling)

Chorus of Nuns (within) In-solent!

A - - - men. _____

A - - - men. _____

26 ($\text{♩} = 92$)

Chorus of Nuns

Moderato

*a tempo**p* SOPRANO I

A - ve Vir - go glo - ri - o -

p SOPRANO II

A - ve Vir - go glo - ri - o -

p ALTO I

A - ve Vir - go glo - ri - o -

p ALTO II

A - ve Vir - go glo - ri - o -

glo - ri - o

Moderato (♩ = 80)

Organ

p a tempo

Harp (off stage)

Corvain (turning away down stage)

c.

O brother Au-burn, ho-ly brother Au-burn, Whose babe's eyes look be-

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

mf Organ



438 40

tween me and my will, Whose dreams rise like smoke a-cross my way,
gra - ti - o - sa Con - so - la - trix ho - mi-num:
gra - ti - o - sa Con - so - la - trix
gra - ti - o - sa Con-so - la-trix, con - so - la - trix
gra - ti - o - sa Con - so - la - trix

One Voice

One Voice

f

In sem-pi-ter-na sae-cu-la, —

How long?

trix.

mf

pp

A - - men. A -

mf

A - - men.

mf

A - - men.

mf

A - - men.

mf

pp

ho - mi - num.

ho - mi - num.

ho - mi - num.

ho - mi - num.

27

- ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae. Ma - tris ma - la pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

27

pp

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

pp

(The nuns appear at the Abbey door and are issuing forth....)

num!

num!

num!

num!

pp Orchestra

dolce

.... Myriel is at the head and Rosamund in white at the end of the procession)

mf 28

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf 28

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

cresc.

pp

ri - det U-bi cre-a-tu-ram vi-det Su-ae car-nis, qui re-si-det

pp

ri - det U-bi cre-a-tu-ram vi-det Su-ae car-nis, qui re-si-det

pp

ri - det U-bi cre-a-tu-ram vi-det Su-ae car-nis, qui re-si-det

pp

ri - det U-bi cre-a-tu-ram vi-det Su-ae car-nis, qui re-si-det

pp

The entire Chorus of nuns has now come forth)

29

Con - di - tor in gre - mi - o! Re - gis

Con - di - tor in gre - mi - o! Re - gis

Con - di - tor in gre - mi - o! Nu -

Con - di - tor in gre - mi - o! Nu -

29

f poco più animato

Leo.

*

nu - trix an - ge - lo - - - - - rum,

nu - trix an - ge - lo - - - - - rum,

- trix Re - gis an - - ge - lo - - - - - rum,

- trix Re - gis an - - ge - lo - - - - - rum,

Leo.

*

(The nuns hang garlands upon the shrine)

f

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi-nis -

f

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi-nis -

f

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi-nis -

f

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi-nis -

poco rit. *pp* **30**

te - ri - um; Va - ni - ta - te Fac de-vo-tam,

poco rit.

te - ri - um; _____ Fac de-vo-tam,

poco rit. *pp*

te - ri - um; _____ Sol-ve men-tem, pae-ni - ten - tem,

poco rit. *pp*

te - ri - um; _____ Sol-ve men-tem, pae-ni - ten - tem,

30

Et va-len-tis per-fer-ven-tem - Quan -

Et va-len-tis per-fer-ven-tem - Quan -

Et va-len-tis per-fer-ven-tem Fo - - ve de-si-de - ri - - um.

Et va-len-tis per-fer-ven-tem Fo - - ve de-si-de - ri - - um.

f

Re. *

più animato

- do tan - dem, quan-do fo - - re, Ut lae-tan - ti cum tre -

più animato

- do tan - dem, quan-do fo - - re, Ut lae-tan - ti cum tre -

f

Quan-do tan - dem, quan-do fo - - re,

Quan - do tan - dem, quan-do

(♩ = 60)

più animato

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

Ut lae-tan - ti cum tre - mo - re Spon-sus mi - hi Pa - ret in - tra

fo - - - re, Spon-sus mi - hi in de - co - re Pa - ret in - tra

31

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri - am? Quo ju-cun-do spes a -

pa - tri - am? Quo ju-cun-do spes a -

31

cresc.

Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-

cresc.

Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-

cresc.

ma - - ri Et a-man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

cresc.

ma - - ri Et a-man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

cresc.

ff (The nuns move back into the Abbey) *p*

a - - - vit a - ni - - mam. 0

ff

a - - - vit a - ni - - mam.

ff

a - - - vit a - ni - - mam.

ff

a - - - vit a - ni - - mam.

ff *p* (*d = d*)

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

mo - do re - i, In - - - - - fer ca - ri - ta - tem

mo - do re - i, — In - - - - - fer ca - ri - ta - tem

mo - - - do re - i, In - - - - - fer ca - ri - ta - tem

mo - - - do re - i, In - - - - - fer ca - ri - ta - tem

pp

33

(Myriel hangs her garland last; then rises and confronts Corvain)

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

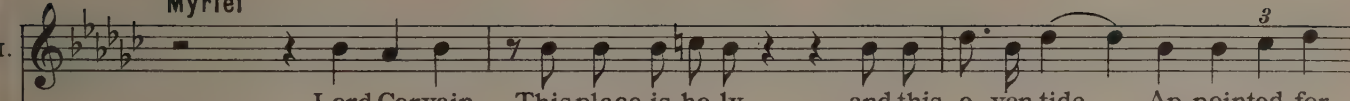
De - i; in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

33 (♩ = ♩)

p

Myriel

M. 

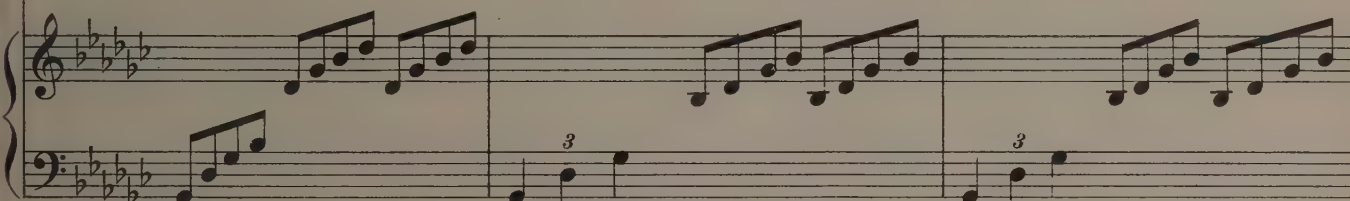
Lord Corvain, This place is ho-ly, and this e-ven-tide — Ap-pointed for

a - li - a! Quae de - sper-nit a - li - a!

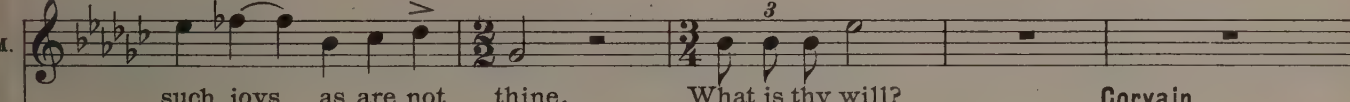
a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

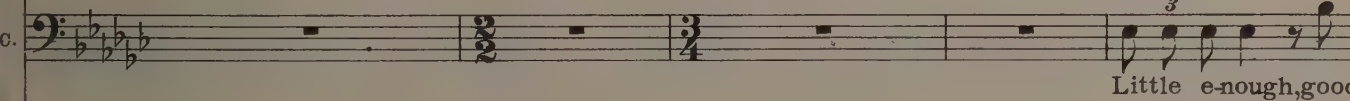
a - li - a! Quae de - sper-nit a - li - a!



Red.

M. 

such joys as are not thine.. What is thy will? Corvain

C. 

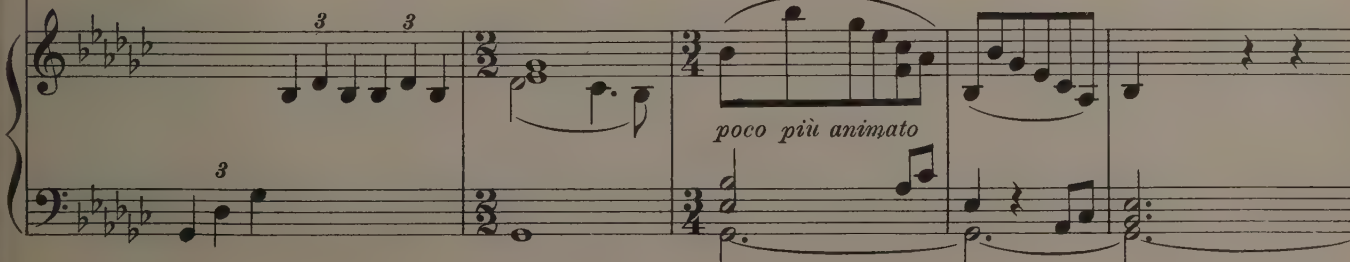
Little e-nough, good

Quae de - spernit a - li - a! —

Quae de - spernit a - li - a! —

de - spernit a - li - a! —

Quae de - spernit a - li - a! —



poco più animato

34

c. *f* *3*

mother. On-ly to seek your saint-ly king, Auburn.

mf A - - - men!

mf A - - - men!

mf A - - - men!

mf A - - - men!

34

f

(with evil emphasis)

c. If he be long away my will May count for something more. Look to it.

(♩ = 100)

sfz

Myriel

M. Thou? Sure-ly, then we shall have a king in - deed!

c. Corvain

What,

mf 8

c. have ye no more news of him than I, His brother? Ye be

c. women still — some one In this un-mann'd communion, brides of heav'n,

35

c. Might so far sin as to have heard his voice Sing-ing, and

3

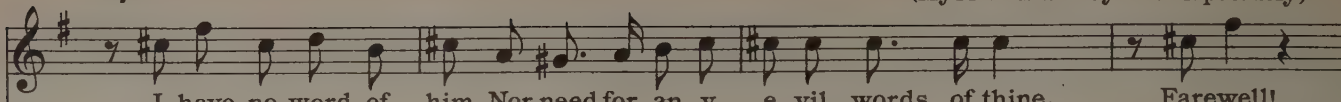
p

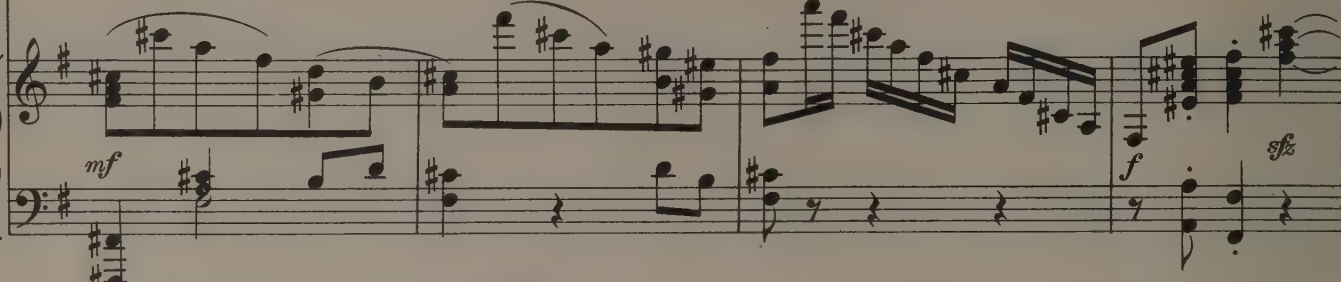
c. caught the gleam — of his red hair A-cross the val-ley?

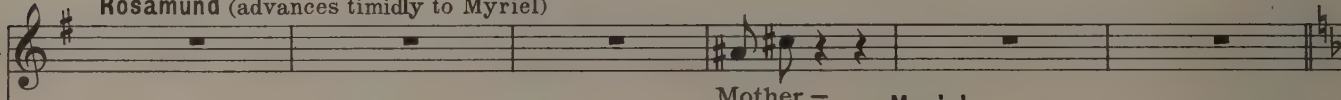
p

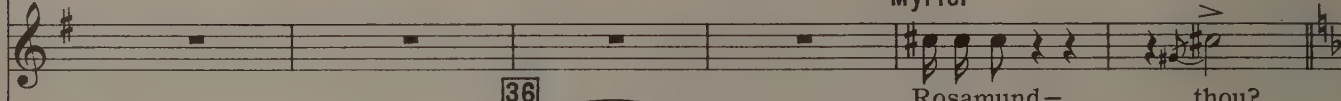
Myriel

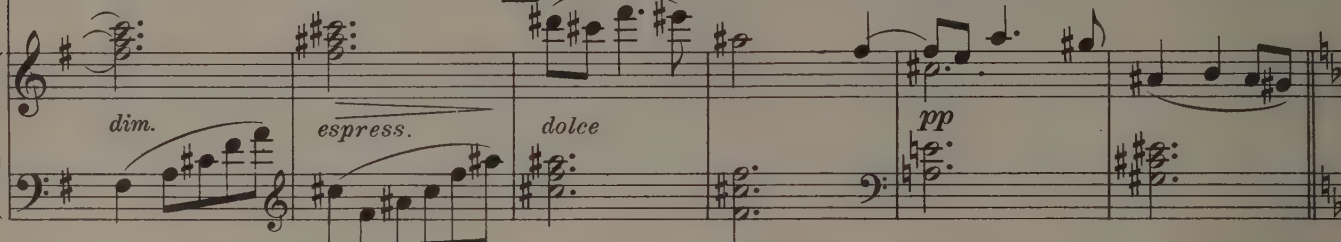
(Myriel turns away contemptuously)


M.  I have no word of him, Nor need for an-y e-vil words of thine. Farewell!

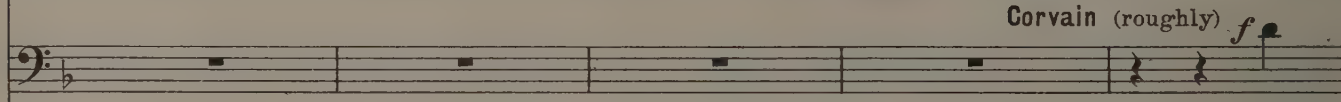
 *mf* *f* *sfz*

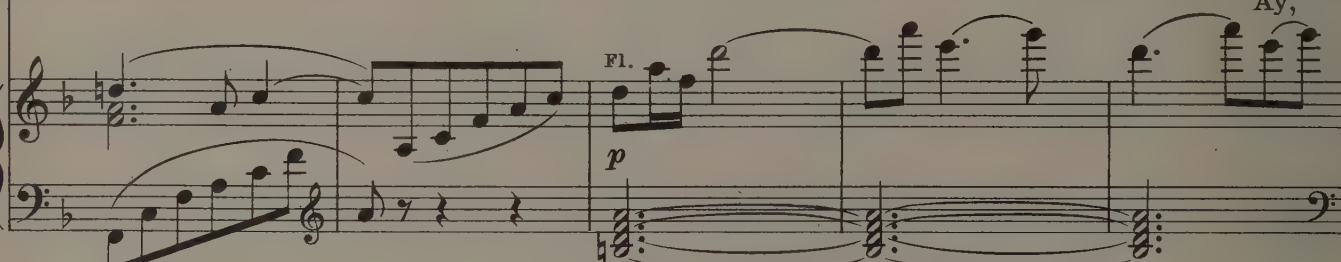
Rd.  Mother - Myriel

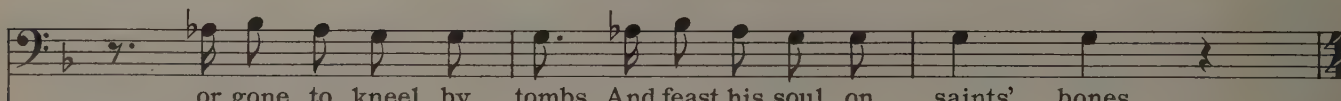
M.  Rosamund - thou?

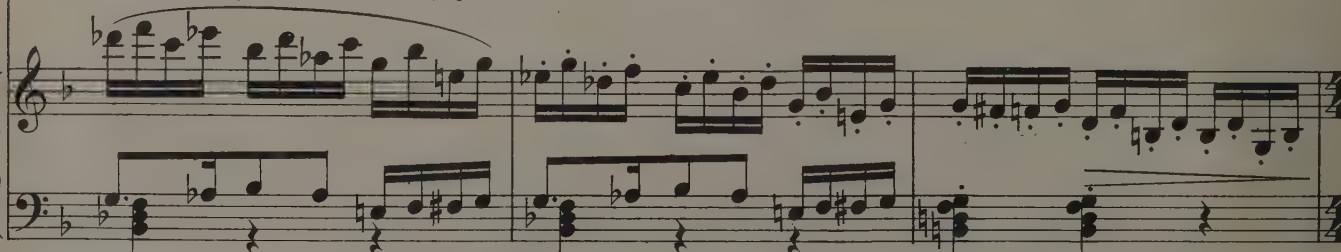
 *dim.* *espress.* *dolce* *pp*

Rd.  The king - Is he lost?

C.  Corvain (roughly) *f*

 *Fl.* *p* *Ay,*

C.  or gone to kneel by tombs And feast his soul on saints' bones.



Rosamund (to herself)

I have dreamed Such an one should be king! Corvain

In Fair - y - land, may-be.

ad lib.
p

animato

Moderato

Ha! ha! ha! He is half minstrel, half Priest,

sfz

Rosamund (quite unmindful of Corvain's coarseness)

I never saw a man so

al-to-gether fool. The rest is man.

(♩ = 66)

p

beau - ti - ful - So George against the dragon might have gone, Or

(♩ = 72)

pp

marcato

Myriel expresses silent disapproval

38 *poco mosso*

Rd. Mi-chael, thun-der-ing Lu-ci-fer down from heav'n.

mf

(♩ = 88) Ob.

p

Cl.

pp *dim.* *pp*

39 Rosamund
Lo stesso tempo (♩ = ♪)

Rd. Standing a-lone up-on the bal-co-ny Yon-der, and gaz-ing out in-to the

ppp

Rd. world — Where the sun crowned the hills with gold, and all The

Rd. shad-ows filmed with sil-ver and the songs Of mer-ry-weary folk

pp *p*

Rd. re-turn-ing home Blew down—the blos-som-y breeze thro' the

pp

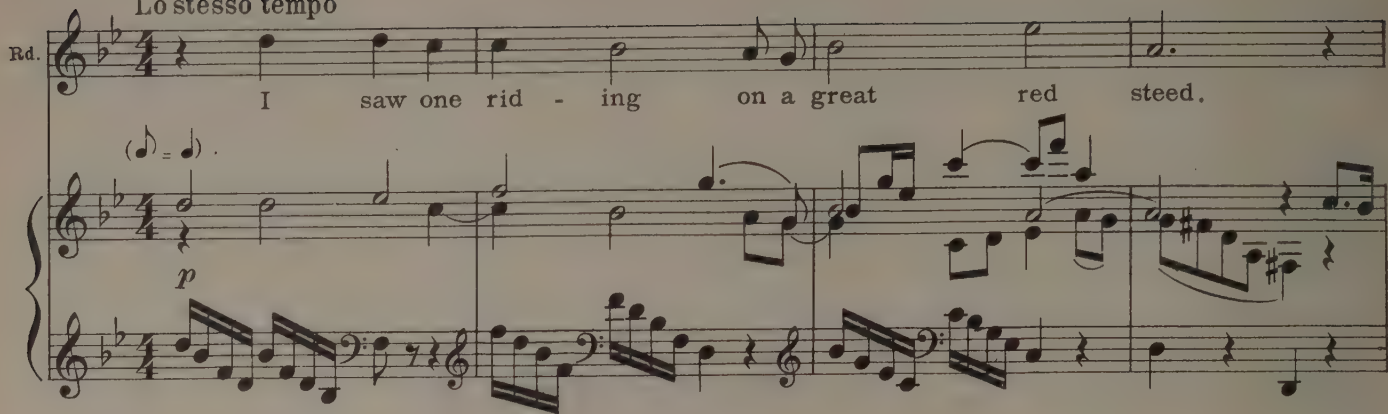
Rd. dull hum Of bees and croon of

Rd. doves a-round the tow'rs,

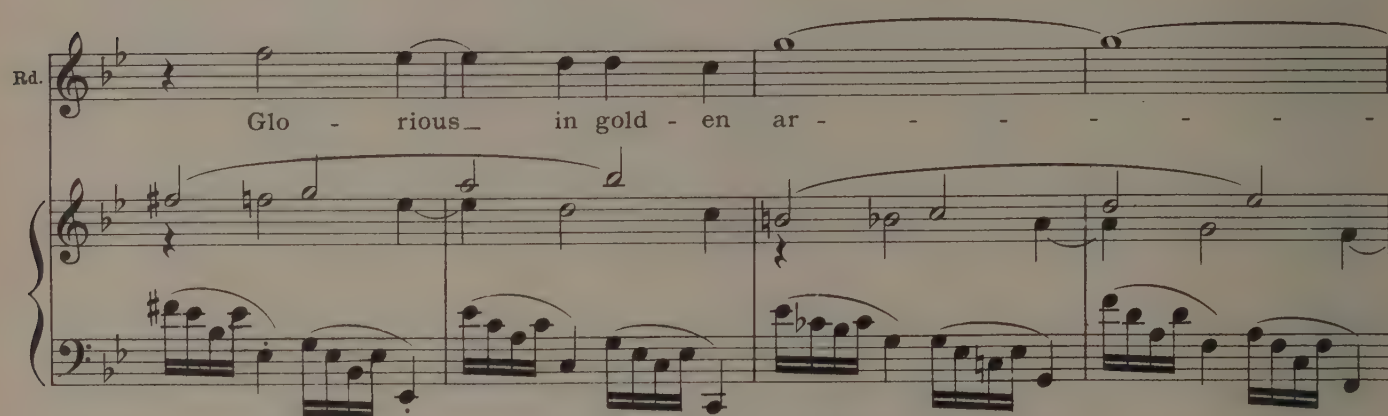
pp

Rd.

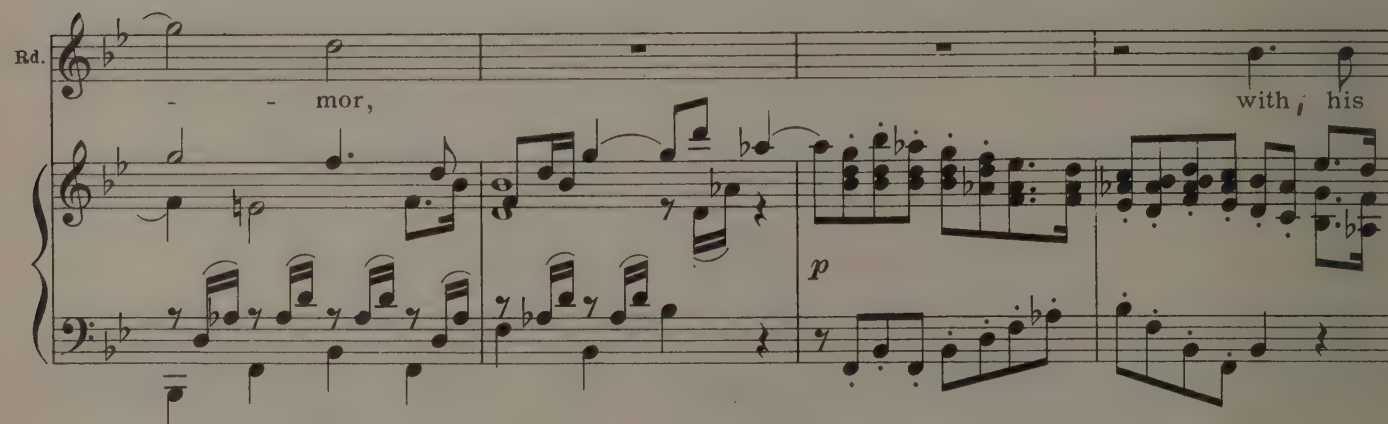
Lo stesso tempo

Rd. 

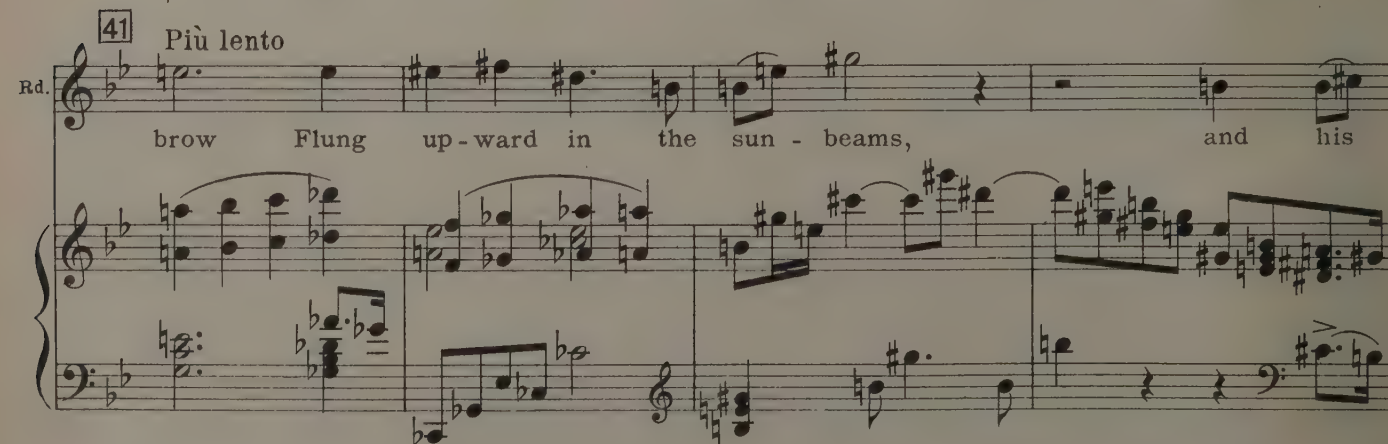
I saw one rid - ing on a great red steed.

Rd. 

Glo - rious_ in gold - en ar -

Rd. 

- mor, with, his

41 Più lento 

brow Flung up - ward in the sun - beams, and his

Rd. hair _____ Burn - ing o - ver him in clouds like a

Rd. nim - bus and blaz - ing on his shield: So, like some bright arch -

42 Rd. an - - - - - gel, ah! he

Rd. plunged down The mountain, o - ver the riv - er, thro' the vale In - to the

Rd. *for-est!*

ff con fuoco

3

Corvain (trying to break into the scene)
coarsely f

So ho! Stole a-way!

meno f

dim.

44

Myriel (quietly, rather meek) *Moderato*

Child, were thine eyes up-on thy beads, to see So

p

Rosamund

Therefore the world seems all

fond-ly? There is a gulf between Thee and the world.

Corvain

Bah!

p

animato

Rd. Won - der - ful as a dream of Fair - y - land. _____

C. Corvain (derisively)

Fair - y - land!

p

Myriel

M. Have a care lest thou raise up The dust of carnal dreams against the light, And

p

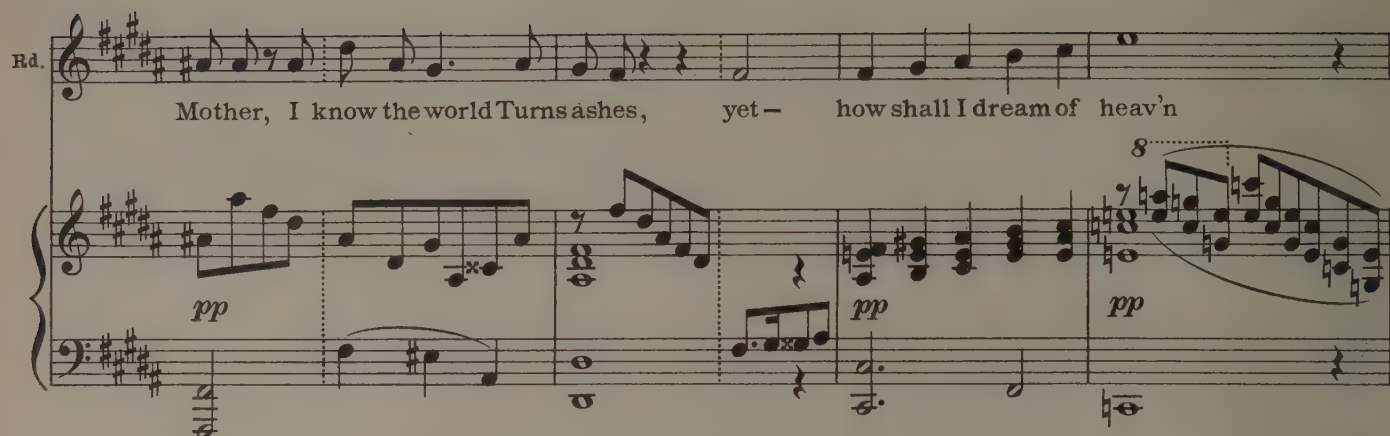
45 Rosamund (with enthusiasm)

Rd. I do not love to look up-on the

M. gazing on bright clouds despise the sun! 45 (♩ = 96)

pp

Rd. sun— Only by his light to behold all else — And find it fair.

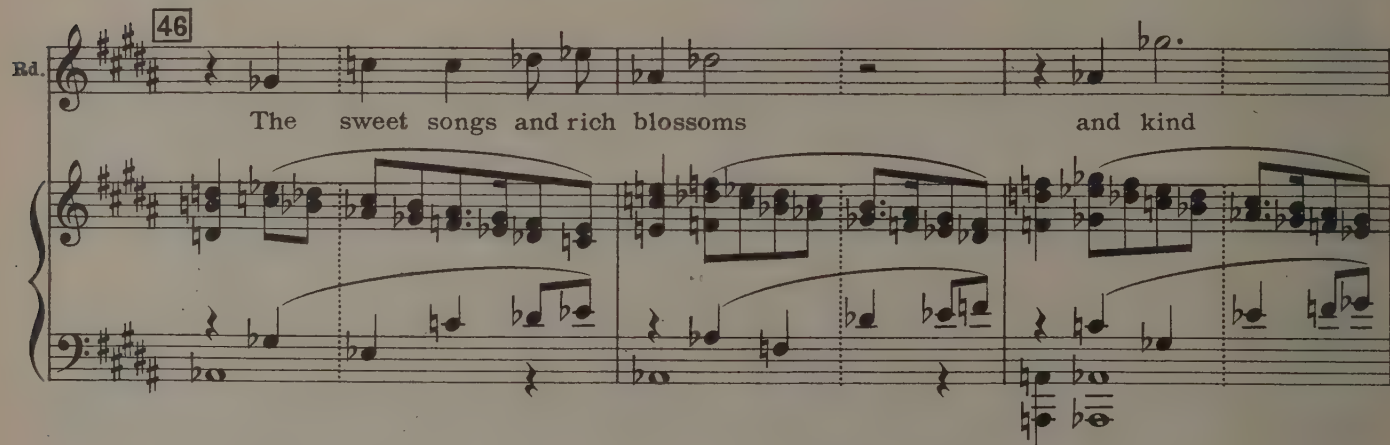
Rd. 

Mother, I know the world Turns ashes, yet - how shall I dream of heav'n

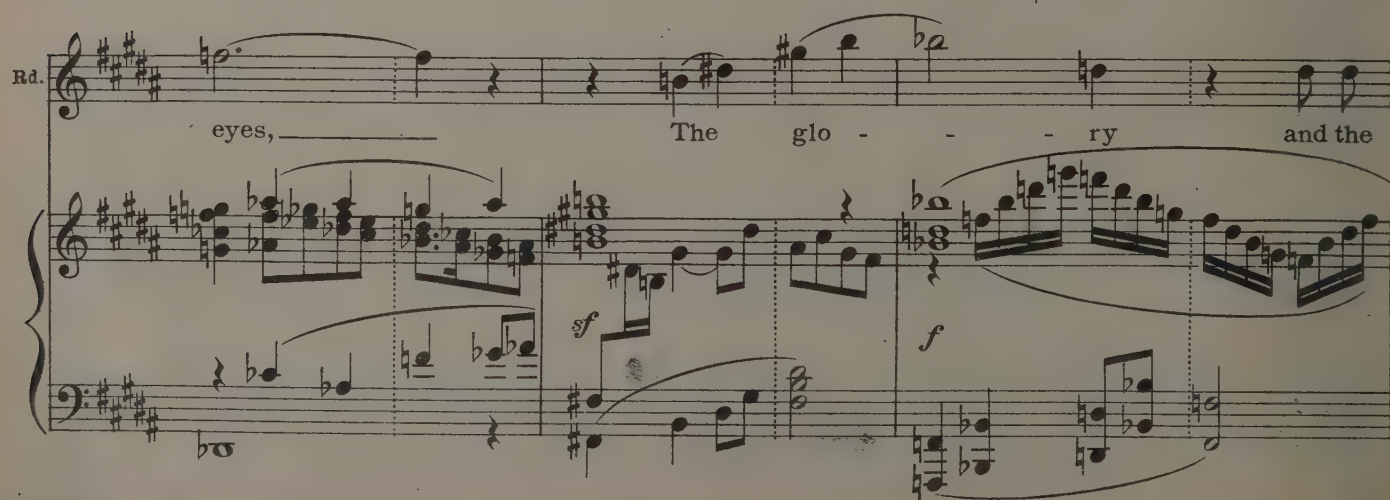
pp

Rd. 

If not - by ev-'ry sign - God shows us here?

Rd. 

The sweet songs and rich blossoms and kind

Rd. 

eyes, - The glo - - - ry and the

f

47 *pp*

Ad. gladness and the pow'r, Are these e - vil?

espr.

pp

pp

Corvain (maliciously delighted)

C. Answered! Well answered! See The saint

Allegro

f *accel.* *ff accel.*

48

C. speechless! Pret-ty one, live,

(♩ = 60)

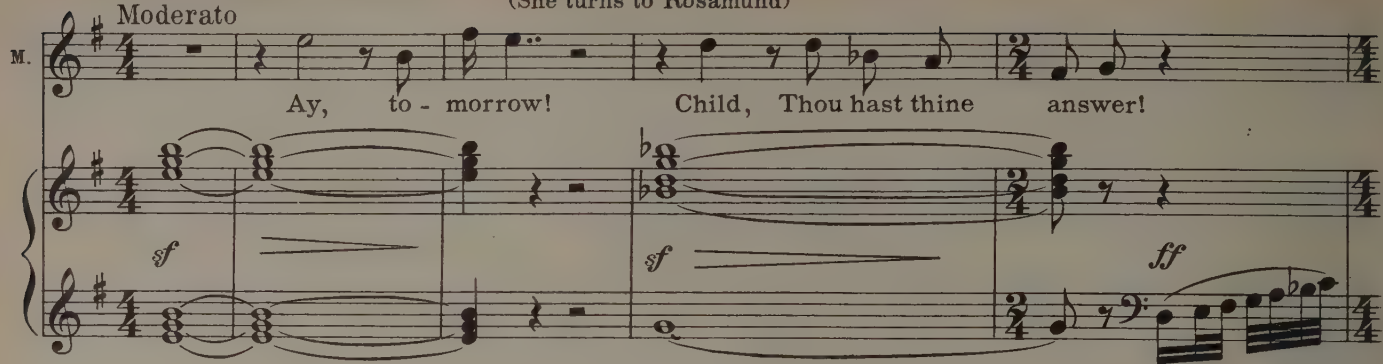
p

C. laugh, love To - day. To - mor - row -

Myriel (sternly facing him)

(She turns to Rosamund)

Moderato

M. 

Ay, to-morrow! Child, Thou hast thine answer!

f *ff*

Poco lento

Rosamund

[49]

Rd. 

I have sinned -

M. 

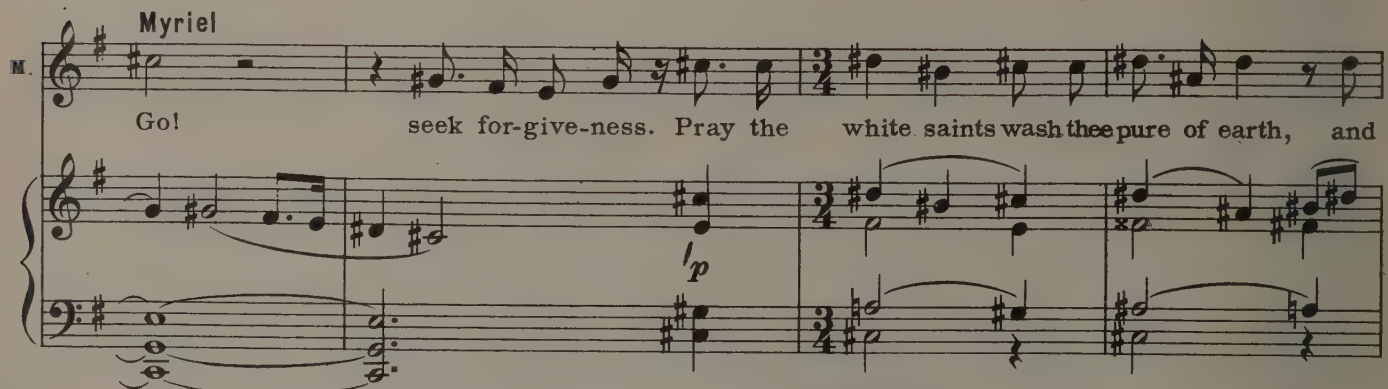
This is he who loves earth!

f p *espress.* *f*

Poco lento

[49] 

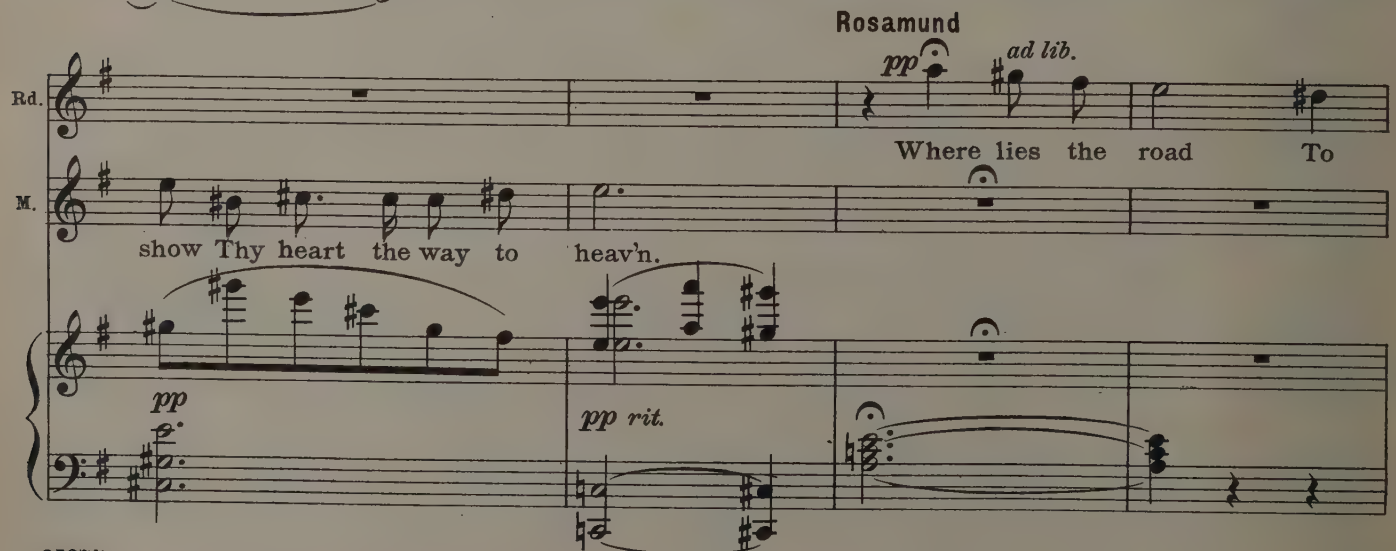
Myriel

M. 

Go! seek for-give-ness. Pray the white saints wash thee pure of earth, and

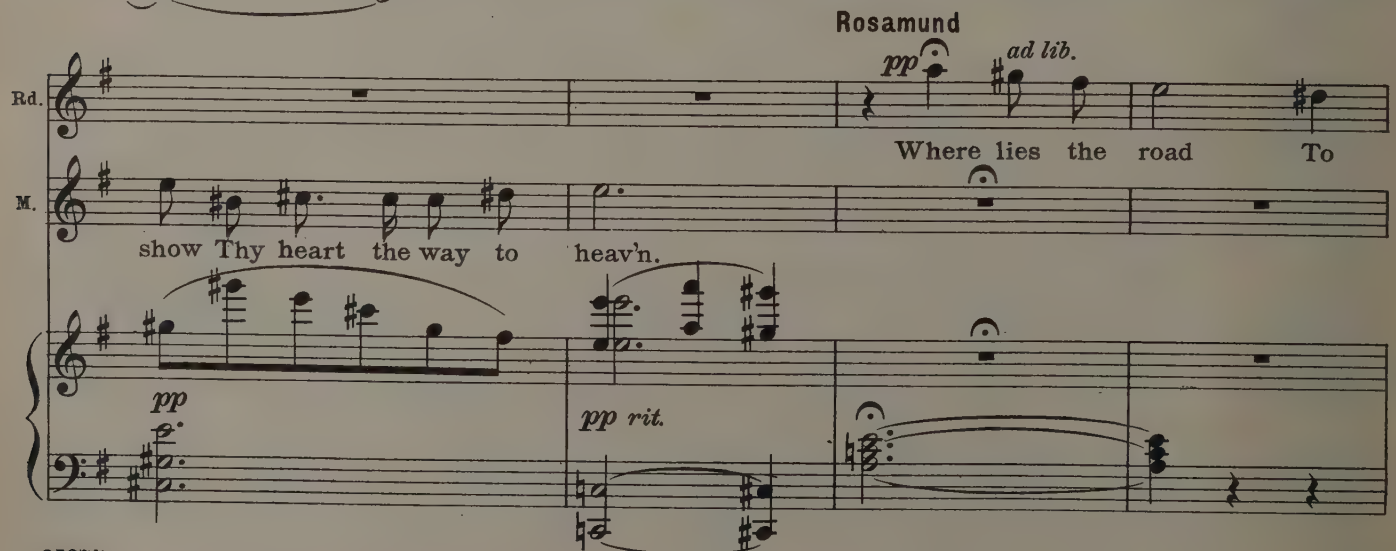
p

Rosamund

Rd. 

Where lies the road To

pp *ad lib.*

M. 

show Thy heart the way to heav'n.

pp *pp rit.*

a tempo

[50] Allegro

Rd. Fair-y-land? Corvain (pointing behind them) *f*

C. Lo, where he

a tempo

[50] Allegro

pp

f

(Myriel hurries Rosamund, who tries to follow Corvain's gesture)

Rosamund

sempre più agitato

Rd. I pray thee, let me wait to see his face, No - ble and

M. Myriel O-bey! There is a devil in thee! What, shall I Be

C. comes! Arch - an - gel! Prince of dreams!

*sempre più agitato**p**sempre più agitato*

Rd. pure, the knight I saw

M. an - swered? Go! What,

C. Arch - an - gel! Prince of dreams! See him!

Con moto moderato

Rd. _____ but now! _____

M. _____ (Myriel forces Rosamund out) (Auburn enters)

stub-born? What, un-will-ing? Go! _____

C. _____ (calling to Auburn)

Lo, _____ where he comes! _____ Ha! ha! ha! Late!

Con moto moderato

ff

sfz *p leggiero*

C. _____

too late! Here was a pret-ty la-dy, fain To fol-low thee to Fair-y-land! _____

p. *p.*

Auburn 51 *ad lib.*


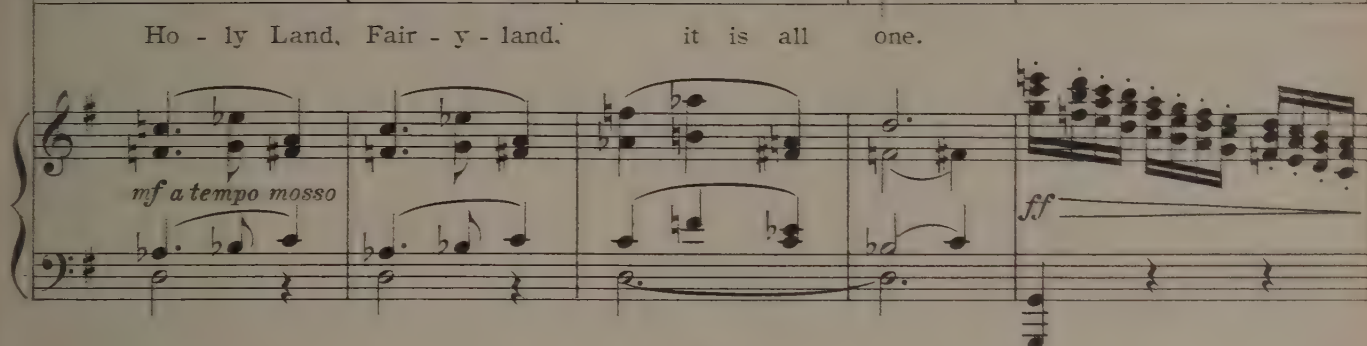
A. _____

I love A la-dy in the Ho-ly Land.

C. _____

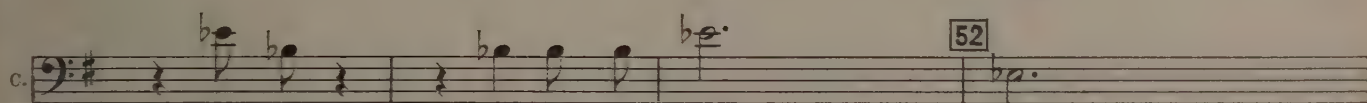
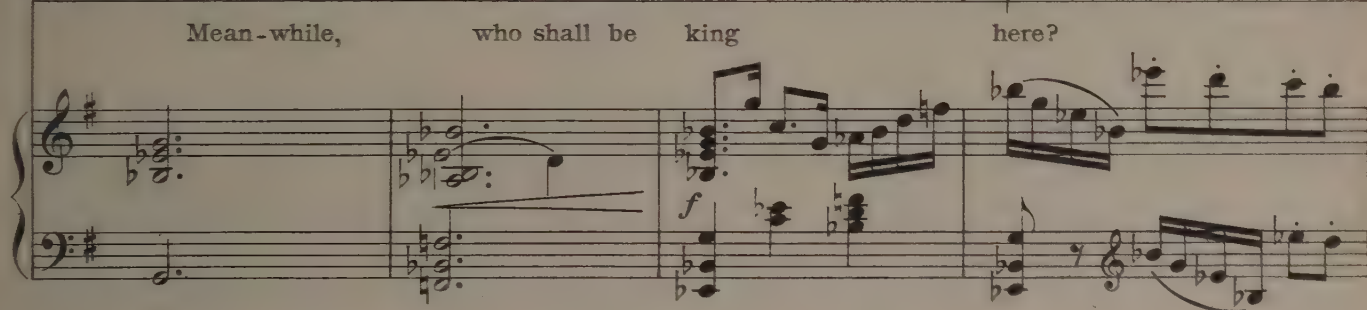
pp ten. *teneramente*

(scornfully)
a tempo mosso

C.  

Ho - ly Land, Fair - y - land, it is all one.

mf a tempo mosso *ff*

C.  

Mean - while, who shall be king here?

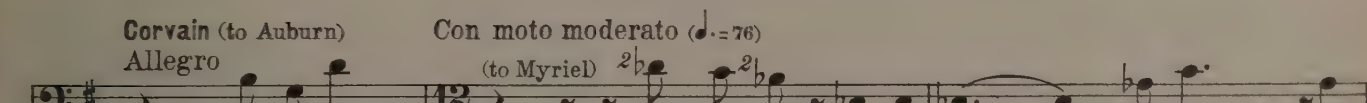
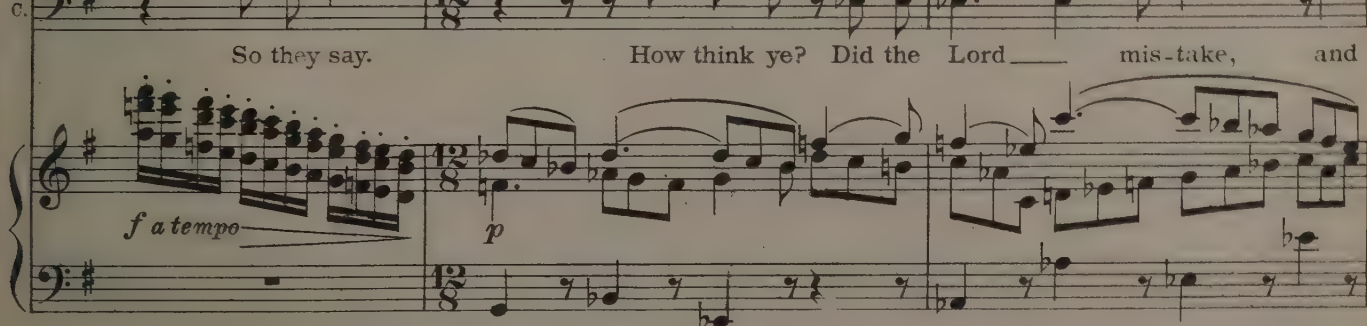
f

A.  

Auburn *Andante tranquillo*

Is the name Of king so great a mat-ter?

p colla voce *p*

C.  

Corvain (to Auburn) *Con moto moderato* (to Myriel) *Allegro* $\text{♩} = 76$

So they say. How think ye? Did the Lord mis-take, and

f a tempo *p*

C. send The Saint in - to the world be - fore the King? Or

M. Myriel (shocked)

C. We have

— did the wo-men blun - der, and change the babes?

M. 53

A. heard e-nough blas - phe-my! Auburn

Nay, — what harm In a word? We know him well for

agitato *f* *p a tempo*

A. (He turns to Corvain)

one whose love Covers her shame with laughter.

legg. *pp*

(with great dignity)

A. *ad lib.*

Take the crown, In God's name, broth-er, and with all my

p Brass *pp* *f*

M. **54** Myriel (interrupting violently) *agitato*

Not so! Hold! (to Myriel, quietly)

A. heart Be thou_ Shall I

espress.

f agitato *ff* *p legg.*

A. hold so dear This paint-ed pic-ture-book of shad-ow and sun, This game of

pp

A. bare-the-head and bow-the-knee, These golden toys? Ye call me dream-er. Why,

pp *pp poco ten.*

Myriel (angrily)

M. *12/8*

A. *12/8*

These are dreams. I out-grow them.

agitato

f

p.

12/8

12/8

Dost thou crown a dog with dreams?

55 Moderato

A. *12/8*

C. *12/8*

Corvain

Or an ab-bess? Come, give up Thy toys to thy nurse, child—

pesante

Moderato

mf

p.

12/8

12/8

M. *12/8*

A. *12/8*

C. *12/8*

Myriel

Nay, To a broth-er, if he will.

thy dry nurse.

agitato

f

p

pp

f

sfz

p

12/8

12/8

12/8

56 Più mosso

M. *broth-er!*

C. *Go and pray, wo - man! Leave men _____ To deal with*

Più mosso

f

M. *accel. poco a poco*

A pic-ture-book of souls; A game of life and

C. *men. _____ Go and pray! Leave men _____ to*

accel. poco a poco

M. *death; a toy _____ where-by,*

C. *deal with men! Here is that Where - fore,*

M. Since the be-gin-ning of the world, strong hell _____ Hath tri-umphed o-ver

C. Since the be-gin-ning of the world, Men have slain one an - oth - er.

M. heav'n... 57 Allegro molto

C. (Myriel and Corvain glower at each other savagely)

Shall I yield This to her?

Allegro molto

ff

M. Myriel (gesturing toward the shrine) *p* Not to me:

(The tension relaxes)

Molto moderato (♩ = ♩)

(Myriel smiles)

to one who was A wo-man, and now reigns throned o-ver all, Moth-er and

ppp

pp

Maid and Queen.

pp

Auburn 58

Let it be so!

rit. *marcato*

Allegro moderato

And o-ver all our land.

f

3 3

A. *shall blow the flow'rs Of E - den!*

A. *Con anima (♩ = 60)*

Women shall bear, And men la - bor un - gov-erned.

A. *There shall be No law but love, no*

cresc.

A. *crown save on whose brow Burns the Star of the*

A. *ad lib.* **59** *espress.*

Sea, and in her heart The red Rose of the world!

colla voce *pp*

Corvain (dryly)

Ay, ay, she died Some years back.

poco pesante

f

Let be, there are crowns in

heav'n Al - ready. Al - so there are

poco a poco più mosso

maids a - live That may be

poco a poco più mosso

moth - ers. In the dev - il's name,

C. *Let the kings reign— and the saints pray! Come home,*

C. *Take a wife, rule thy king - dom, be_____ a*

M. *Myriel ff Allegro molto*
In the dev-il's name? (losing patience)

C. *man! O, God's— Ma - ry's—*

sfz Allegro molto mf cresc.

C. *the saints', The*

Presto sfz

C. *gob - lins!*

sfz *sfz* *sfz*

C. (♩ = 100) (dangerously quiet)

Fool, I would give life for this, Ay, — or

sfz *p* *poco sfz* *f*

M. 62 Myriel

A. Auburn *ff*

Cor - vain! _____

C. take life. Be - ware!

62 *fff*

M. Of fire from heav'n! A -

M. void! We have en-dured O-ver-long. Be-

63 M. gone from us, ere that Pow'r Whose word I bear re-

M. (Corvain retreats) move thee from His sight For ev-er! Give back!

across the bridge)

64

M. Hith-er! Thy sword, my son, Thy

A. Auburn

Let thy foes all per - ish! all per - ish!

(Auburn strikes the bridge with his sword)

sword! Break down the bridge! (Blow)

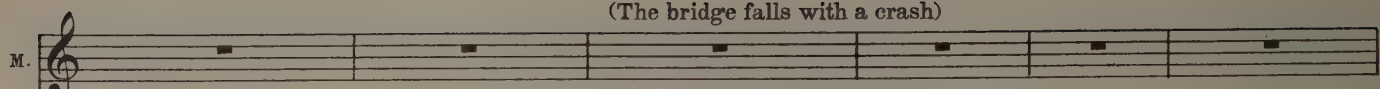
Cor - vain! Per - ish!

Break the bridge down! Per - ish! Per - ish! Cor-

Cymbals

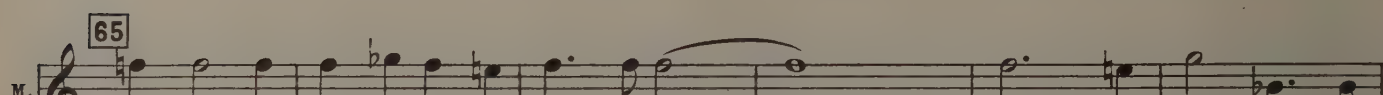
molto pesante

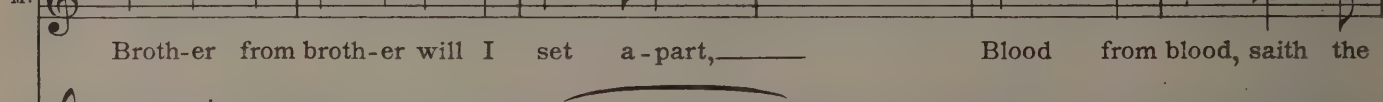
(The bridge falls with a crash)

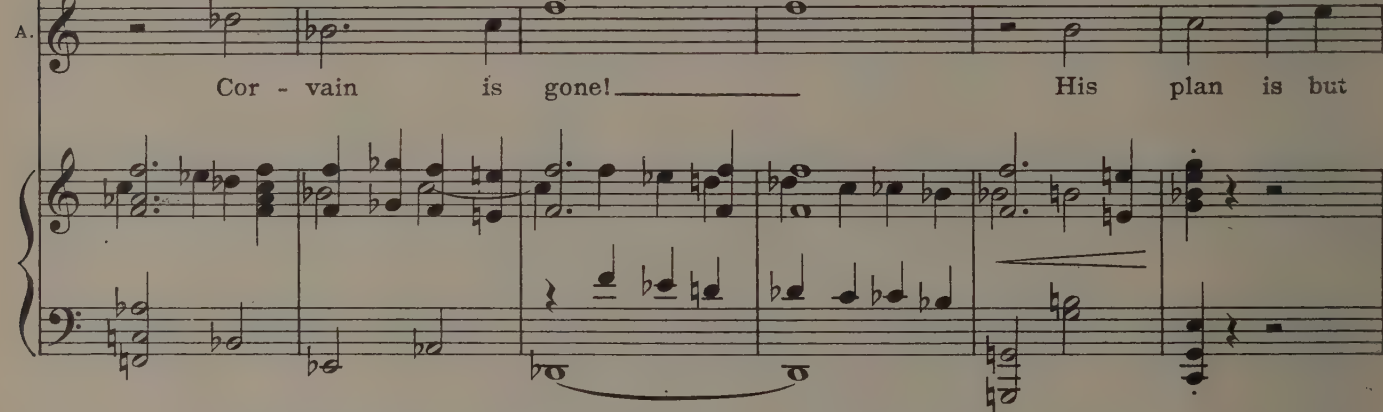
M. 

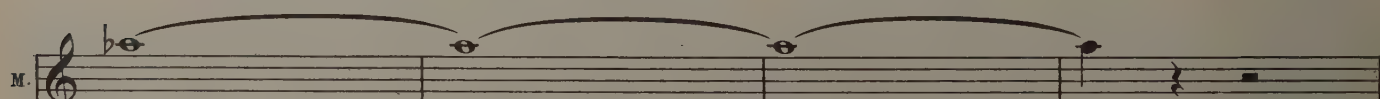
A. 
vain, Cor-vain is foiled! _____

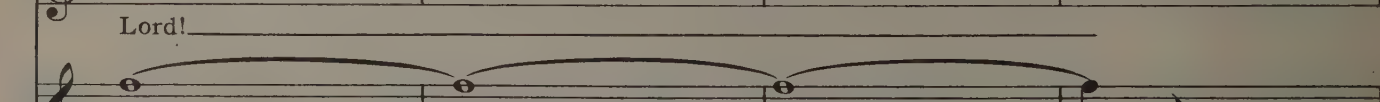


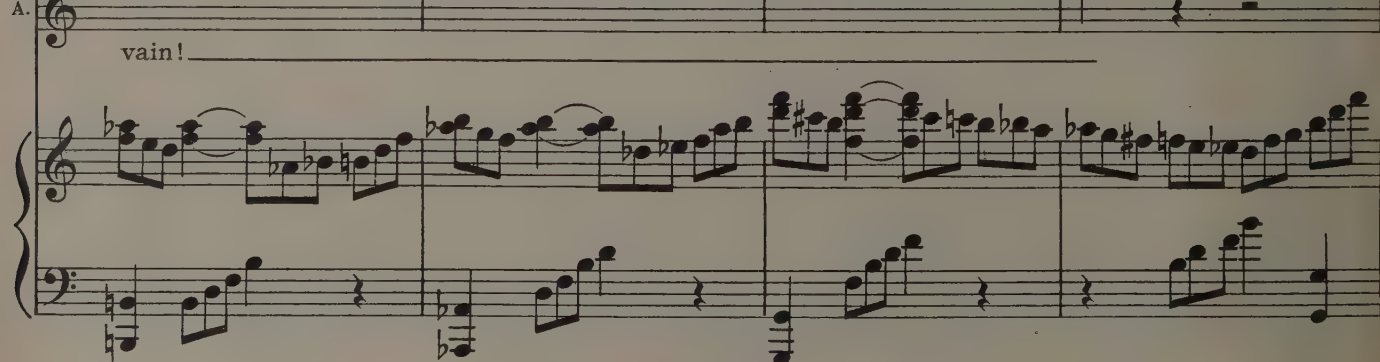
65 M. 

A. 
Broth-er from broth-er will I set a-part, _____ Blood from blood, saith the
Cor - vain is gone! _____ His plan is but



M. 

A. 
Lord!
vain! _____



66 Presto

66 Presto

67

p

dim.

pp

(Auburn kneels and offers the crown to Myriel)

25371

Moderato

Single voice (within)

V. *In sem - pi - ter - na sae - cu - la.*

M. *Myriel*

A. *Not to me; to Her.*

Auburn

Mother, now thy bless-ing.

SOPRANO I

SOPRANO II

ALTO I

ALTO II

Chorus of Nuns (within)

Moderato

A - - men.

A - - men.

A - - men.

A - - men.

A - - men.

mf

p

V. *A - ve Vir - go glo - - ri - o - sa!*

A. *Corvain (growling. . . disappears in the darkness) Mother, far more than mother,*

C. *Holds the world such an - oth - er John - a - dreams?*

p A - ve Ma - ter,

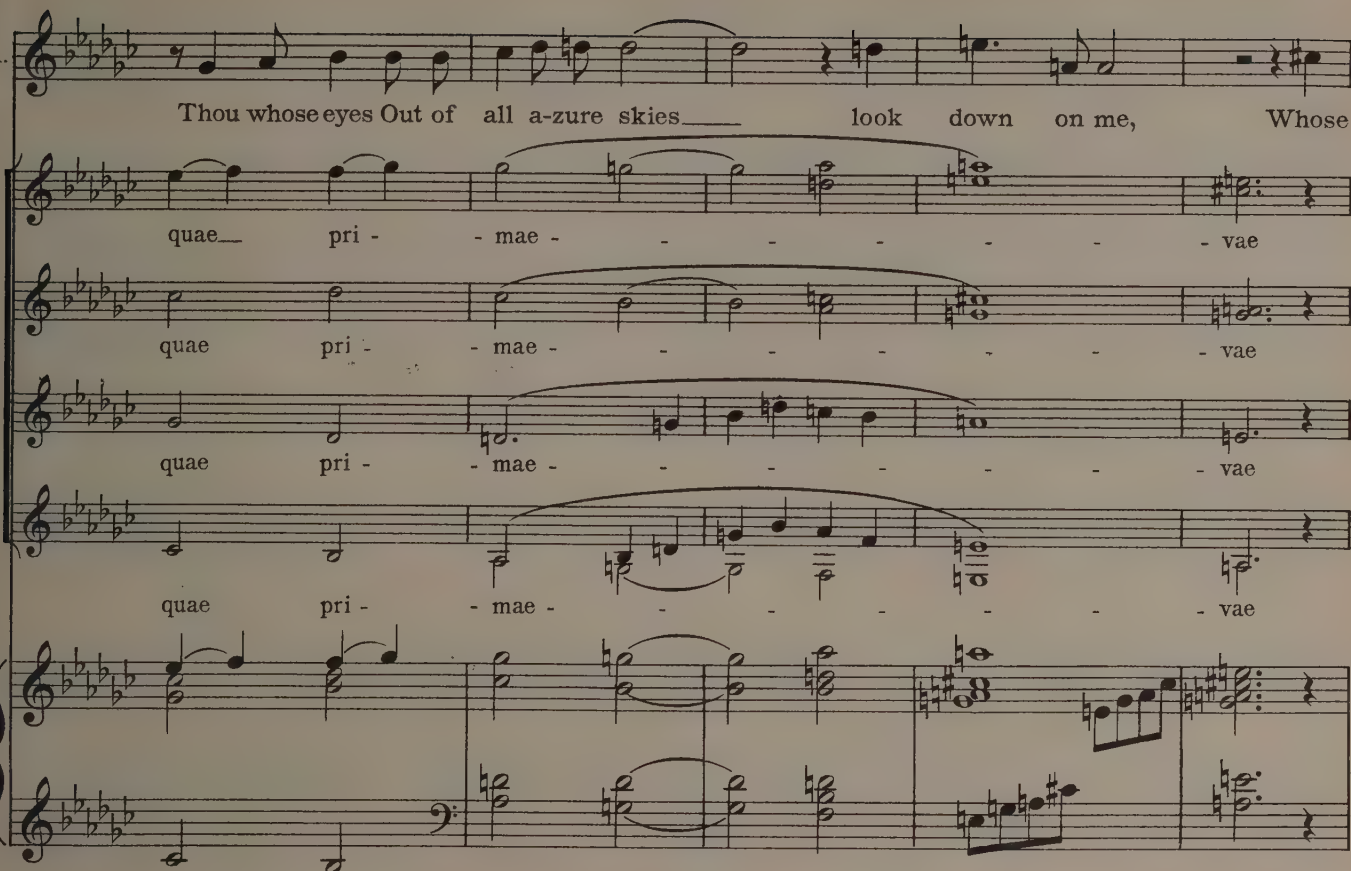
p A - ve Ma - ter,

p A - ve Ma - ter,

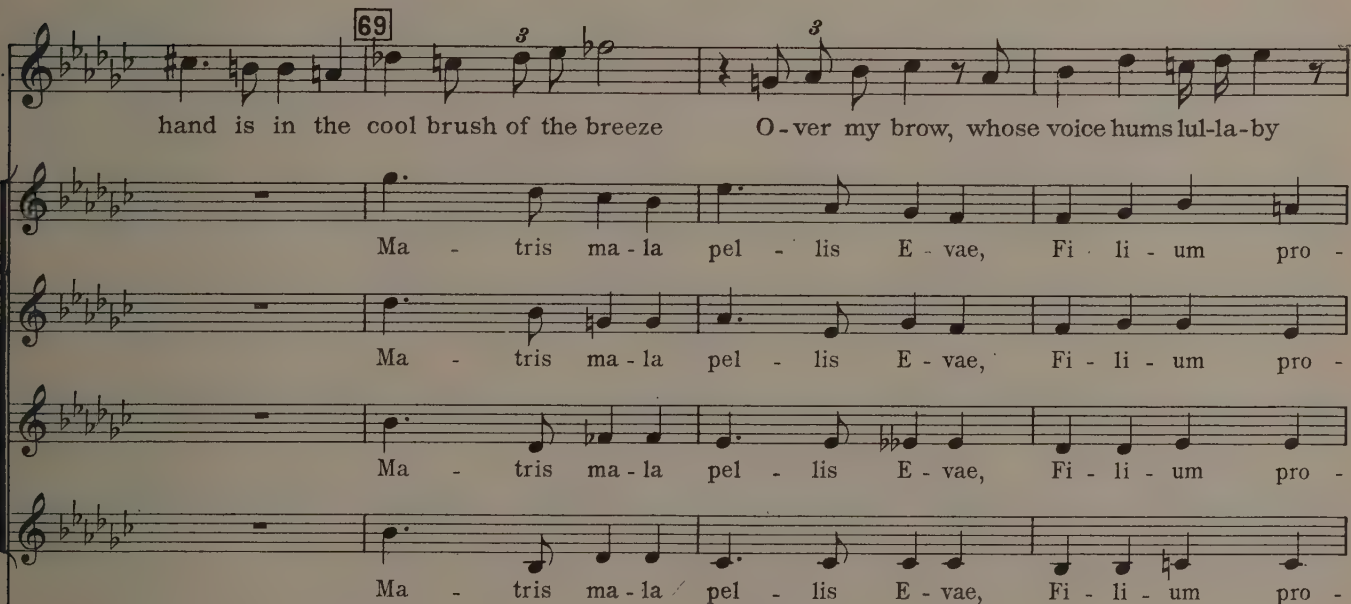
p A - ve Ma - ter,

pp


pp

A. 

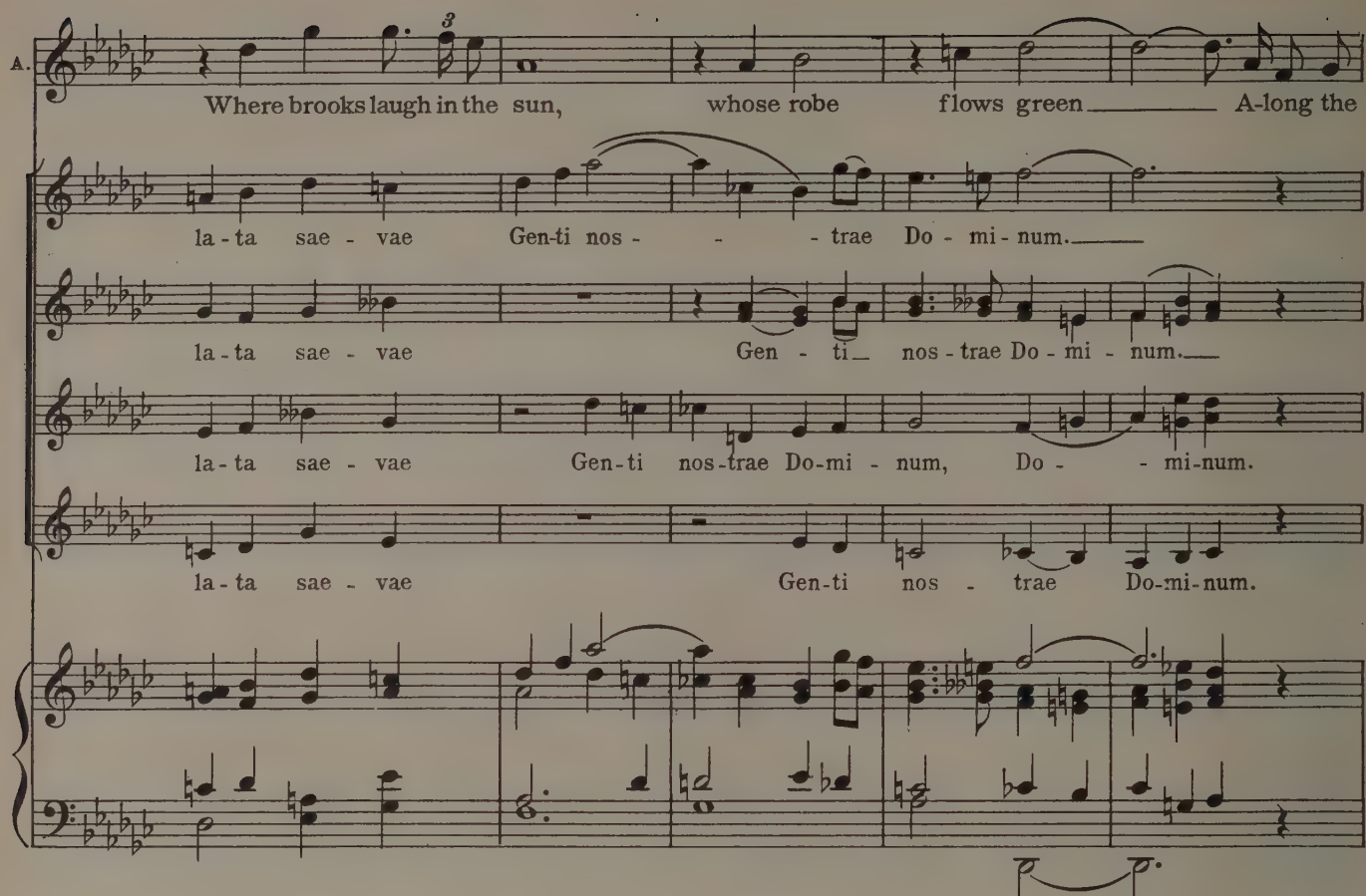
Thou whose eyes Out of all a-zure skies — look down on me, Whose
 quae — pri - - mae - - - - - vae
 quae pri - - mae - - - - - vae
 quae pri - - mae - - - - - vae
 quae pri - - mae - - - - - vae

A. 

[69] hand is in the cool brush of the breeze O-ver my brow, whose voice hums lul-la-by
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -



[69]
 Organ

A. 

Where brooks laugh in the sun, whose robe flows green A-long the

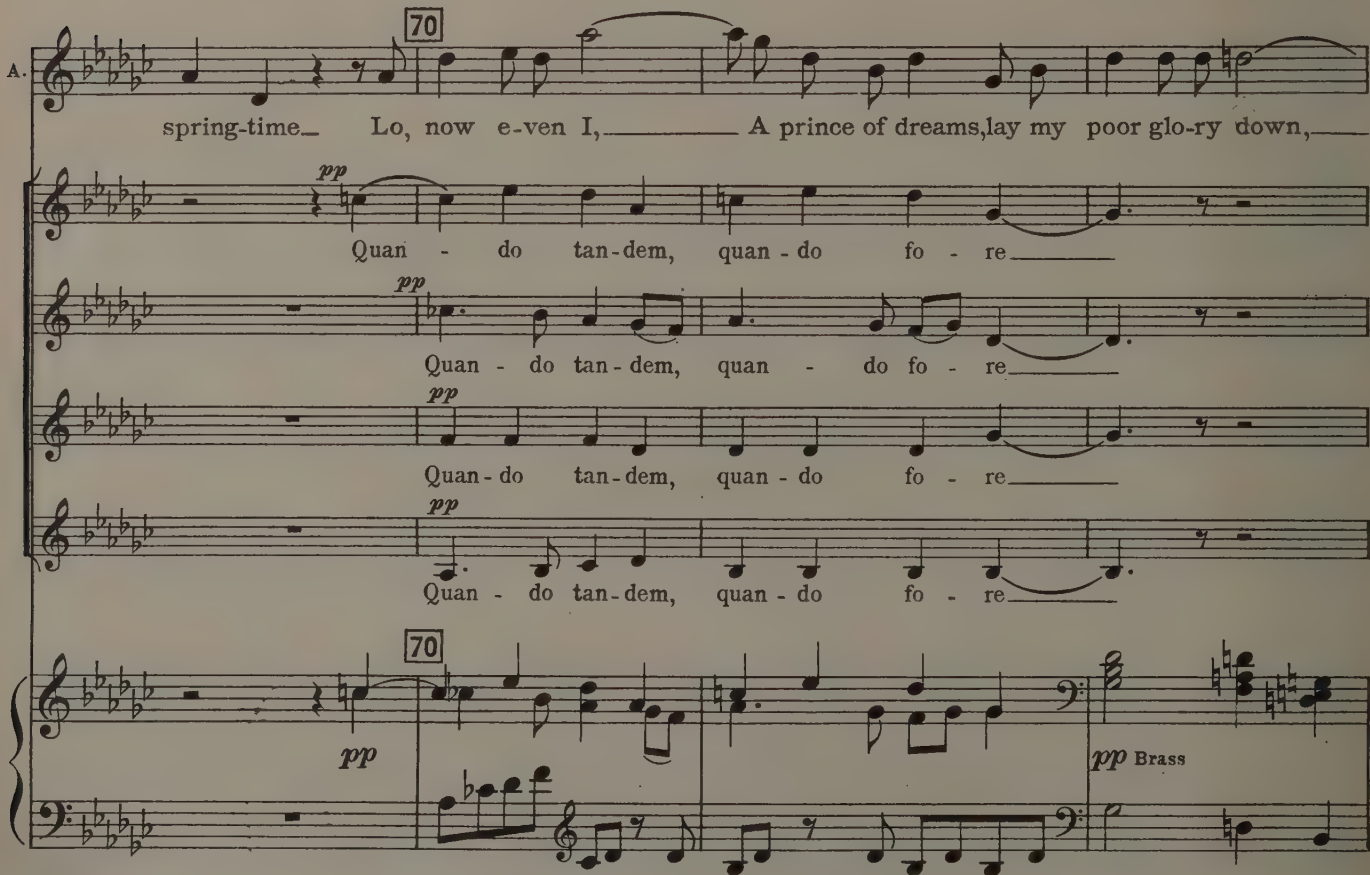
la-ta sae-vae Gen-ti nos - - - - - traе Do-mi-num.

la-ta sae-vae Gen-ti nos-traе Do-mi-num.

la-ta sae-vae Gen-ti nos-traе Do-mi-num, Do - - mi-num.

la-ta sae-vae Gen-ti nos - traе Do-mi-num.

p

A. 

spring-time_ Lo, now e-ven I, A prince of dreams, lay my poor glo-ry down,

Quan-do tan-dem, quan-do fo-re

Quan-do tan-dem, quan-do fo-re

Quan-do tan-dem, quan-do fo-re

Quan-do tan-dem, quan-do fo-re

pp *pp* *pp* *pp*

pp Brass

A. *La-dy, be-fore the darkness of thy shrine While I go forth to find thee, O*

pp Ut lae - tan-ti cum tre-mo-re.

pp Ut lae-tan-ti cum tre-mo-re.

pp Ut lae - tan-ti cum tre-mo-re.

pp Ut lae-tan-ti cum tre-mo-re.

71 *let me learn The beau-ty paint-ed here in shad-ow and sun; The love that is the*

legato

A. *mean - ing of this dream Where-in we toss, long-ing;*

A. *the har-mo-ny Where all earth's dis-so-nan-ces*

SOPRANO I *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

SOPRANO II *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

ALTO I *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

ALTO II *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

Chorus of Nuns

A. *close and cling Sat-is-fied, full of sleep. Rose of the world!*

pa - tri - am?

pa - tri - am?

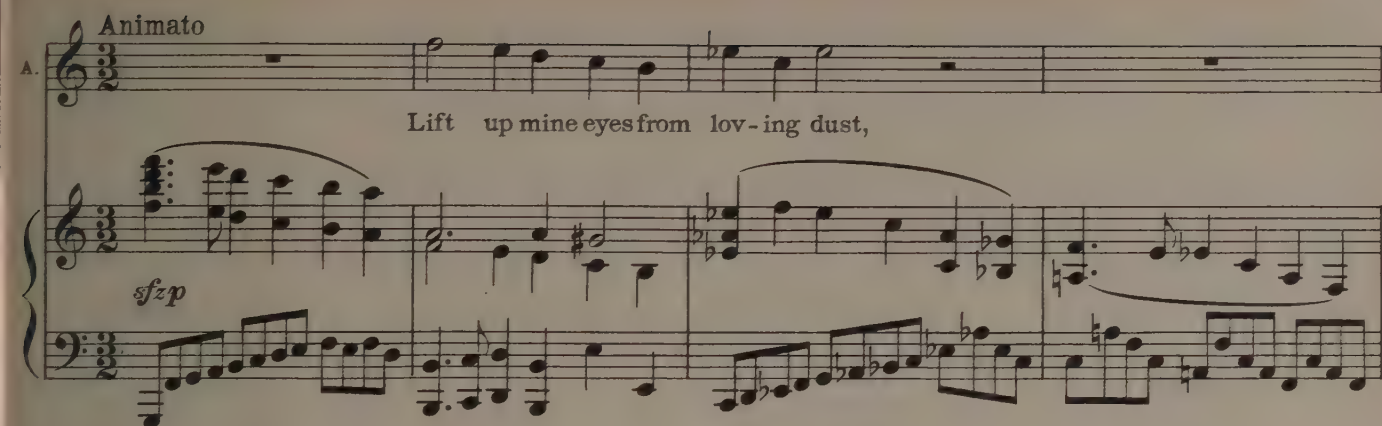
pa - tri - am?

pa - tri - am?

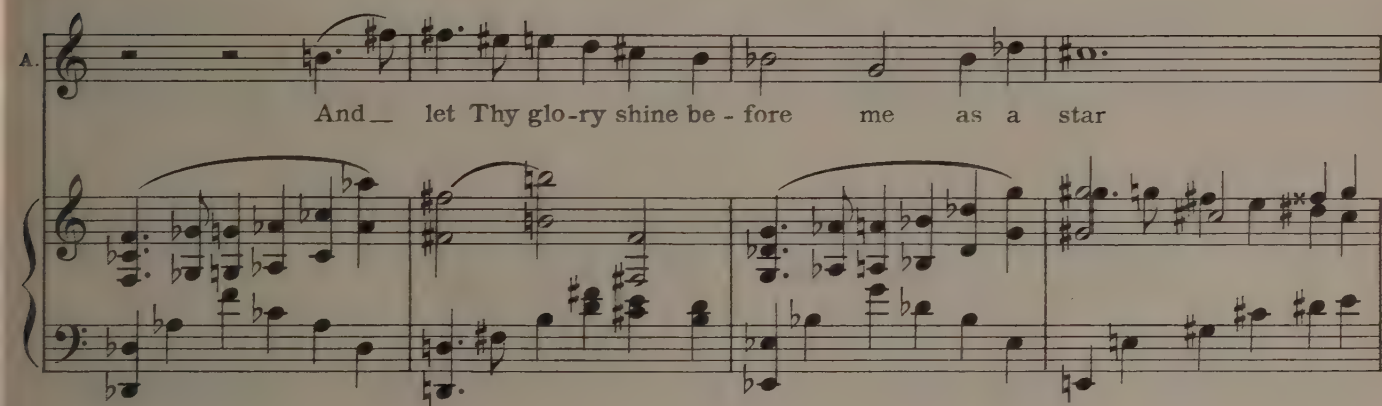
pa - tri - am?

72 *pp dolce*

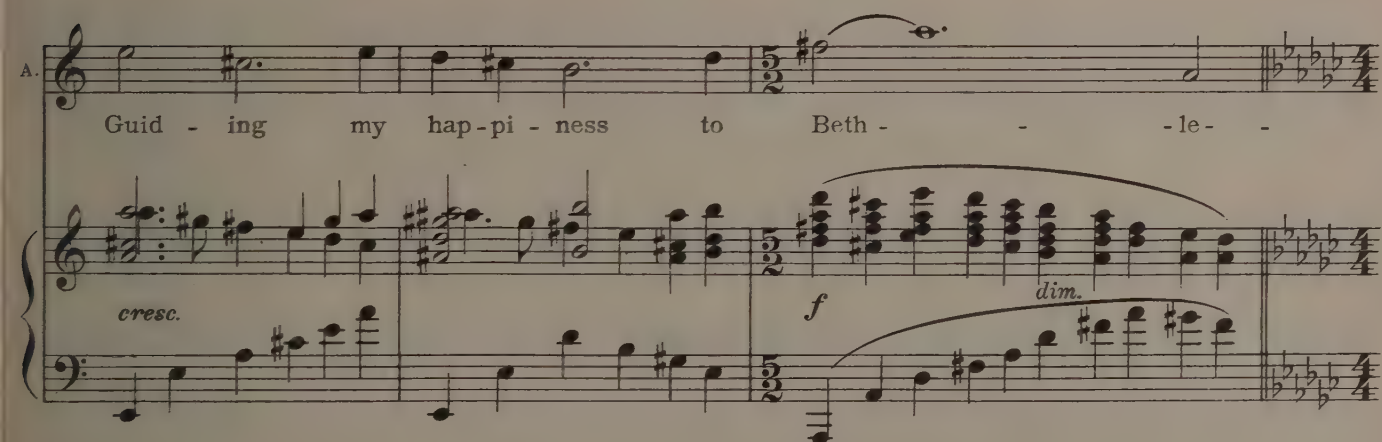
Animato

A. 

Lift up mine eyes from lov-ing dust,

A. 

And let Thy glo-ry shine be-fore me as a star

A. 

Guid-ing my hap-pi-ness to Beth-le-

73 Tempo come sopra

A. 

hem!

A. *Lift up my heart, Rose of the World, and show Thy wonder opening as a*

Chorus of Nuns

SOPRANO I
O a - ma - tor am - plec - ten - de, To - tam me in

SOPRANO II
O a - ma - tor am - plec - ten - de, To - tam me in

ALTO I
O a - ma - tor am - plec - ten - de, To - tam me in

ALTO II
O a - ma - tor am - plec - ten - de, To - tam me in

pp

A. *rose un-fold-eth Her deep heart under the dawn. O Star of the Sea!*

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris, flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris, flo - ris glo - ri - ae os - ten - de

74

rit.

Tempo giusto

Rose of the world!

rit.

poco f

I - ma pe - ne - tra - li - a,

I - ma pe - ne - tra - li - a.

rit.

poco f

I - ma pe - ne - tra - li - a,

I - ma pe - ne - tra - li - a.

rit.

poco f

I - ma pe - ne - tra - li - a,

I - ma pe - ne - tra - li - a.

rit.

poco f

I - ma pe - ne - tra - li - a,

I - ma pe - ne - tra - li - a.

74

Tempo giusto

(Lightning showing the figures of Auburn

pp rit.

pp

ff

and Corvain)

(Corvain strikes)

fff

p

75

Allegretto (♩ = 66)

p

Fairy fires

8

shining

glowing

sfz

8

76

ff

dim.

p

f

Twinkling of lights

pp

increasing in rapidity

8

(Corvain runs away finally)

8.....

f dim.

8.....

rit.

tr

tr

77 **TENOR** (off stage)
p a tempo

Fairies

When the sum - mer day — is done, And the saints in

BASS

And the saints in

pp

pp

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

set - ting of the sun: _____ Wak - en, Lit - tle Folk, a -

set - ting of the sun: _____ Wak - en, Lit - tle Folk, a -

8.....

SOPRANO *p* Here _____ are

ALTO (off stage) *p* Here _____ are

wak - - en!

wak - - en!

78 fears_ to be_ for - sak - en, Trea - sure giv - en, plea - sure

fears_ to be_ for - sak - en, Trea - sure giv - en, plea - sure

78

leggiero

tak - en; Fol - low, fol - low,

tak - en; Fol - low, *p leggiero* fol - low,

Fol - low, fol - low,

p leggiero Fol - low, fol - low,

Fol - - - - - low, fol - low

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low,

8

ev - 'ry one! _____

ev - 'ry one! _____

ev - 'ry one! _____

ev - 'ry one! _____

poco f

79 (During the following the Fairies appear, dancing; at

'Cello

first two with brooms, sweeping away the mist; others with wands, lighting them

gradually, until the stage is quite filled and lighted)

First system of musical notation, measures 75-80. The key signature is three sharps (F#, C#, G#). The first measure (75) has a forte (*f*) dynamic. The second measure (76) has a *b* (flat) marking. The third measure (77) has a *b* marking. The fourth measure (78) has a *b* marking. The fifth measure (79) has a *b* marking. The sixth measure (80) has a *dim.* (diminuendo) marking. The system ends with a measure containing a 7-measure rest.

Second system of musical notation, measures 81-86. Measure 81 has a box containing the number 80. Measure 82 has a *p* (piano) dynamic. Measure 83 has an 8-measure rest. Measure 84 has an 8-measure rest. Measure 85 has an 8-measure rest. Measure 86 has an 8-measure rest.

Third system of musical notation, measures 87-92. Measure 87 has an 8-measure rest. Measure 88 has an 8-measure rest. Measure 89 has an 8-measure rest. Measure 90 has an 8-measure rest. Measure 91 has an 8-measure rest. Measure 92 has an 8-measure rest.

Fourth system of musical notation, measures 93-98. Measure 93 has an 8-measure rest. Measure 94 has an 8-measure rest. Measure 95 has an 8-measure rest. Measure 96 has an 8-measure rest. Measure 97 has an 8-measure rest. Measure 98 has an 8-measure rest.

Fifth system of musical notation, measures 99-104. Measure 99 has an 8-measure rest. Measure 100 has a 3-measure rest. Measure 101 has a 3-measure rest. Measure 102 has a 3-measure rest. Measure 103 has a 3-measure rest. Measure 104 has a 3-measure rest.

(All the Fairies have entered. The Chorus is still invisible)

Chorus

p When the breez - es breathe in tune, — And the light of

p When the breez - es breathe in tune, — And the light of

p When the breez - es breathe in tune, —

p When the breez - es breathe in tune,

a tempo

won - der hov - ers Round the hearts of hap - py lov - ers At the

won - der hov - ers Round the hearts of hap - py lov - ers At the

And the light of won - der hov - ers Round the lov - ers At the

At the

ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

82

Poco più mosso

Fill and thrill them with the pow'r And the

Fill and thrill them with the pow'r And the

82

Poco più mosso

Fill and thrill them with the pow'r And the

pas - sion of the hour, _____ That em - bo - som

pas - sion of the hour, _____ That em - bo - som

cresc. *f*

Detailed description: This system contains the first two systems of a musical score. The first system has two vocal staves (treble clef) and two piano staves (treble and bass clef). The vocal parts sing 'pas - sion of the hour, _____ That em - bo - som'. The piano accompaniment features chords and moving lines in both hands. The second system continues the vocal and piano parts. The piano part includes a 'cresc.' (crescendo) marking and a 'f' (forte) dynamic marking.

and em - bow'r All the mys-ter - y of June. _____

That em - bow'r All the mys-ter - y of June. _____

and em - bow'r All the mys-ter - y of June. _____

That em - bow'r All the mys-ter - y of June. _____

Detailed description: This system contains the next two systems of the musical score. The first system has two vocal staves and two piano staves. The vocal parts sing 'and em - bow'r All the mys-ter - y of June. _____'. The piano accompaniment continues with chords and moving lines. The second system continues the vocal and piano parts, maintaining the same melodic and harmonic structure.

83

Fill and thrill them with the pow'r, And the

Fill and thrill them with the pow'r, And the

Fill and thrill them with the pow'r, And the

Fill and thrill them with the pow'r, And the

83

p

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

pp

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

84

(Robin enters with a great cup and followed by the Chorus)

Throng — a - round them, where the gold - en Joy — hath drowned them,

Throng a - round them, where the gold - en Joy — hath drowned them,

Throng — a - round them, where the gold - en Joy — hath drowned them,

Throng — a - round them, where the gold - en Joy hath drowned them,

84

p

tenuto

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - den

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - den

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - den

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - den

cresc. molto *ff*

8 4

ff In a Fair - y - land re -

ff In a Fair - y - land re -

ff In a Fair - y - land re -

ff In a Fair - y - land re -

85 Robin
Animato

Rn. *f* Ye who are free of worlds be -

f born!

f born!

f born!

f born!

85 Animato (♩ = 76)

f *p*

yond the por - - - tal, Hon - - or with me the dream from

whence we spring, — The mor-tal joy — that makes us im - mor - tal:

Health to our Queen — and King!

ff Our Queen — and King!

ff Our Queen — and King!

ff Our Queen — and King!

ff Our Queen — and King!

ff

86 (Robin raises the cup and drinks)

ff

fff

(He scatters the remaining drops

over Auburn Auburn rises slowly..looks about, groping and confused . .

dim. *p* *pp*

. puts his hand to his head staggers)

pp Harp *gliss.* *pp*

8

Wood
p meno mosso

espress.

(The light breaks forth in the shrine)

98

mf espress. e dolce

p

(Auburn and Rosamund admire each other)

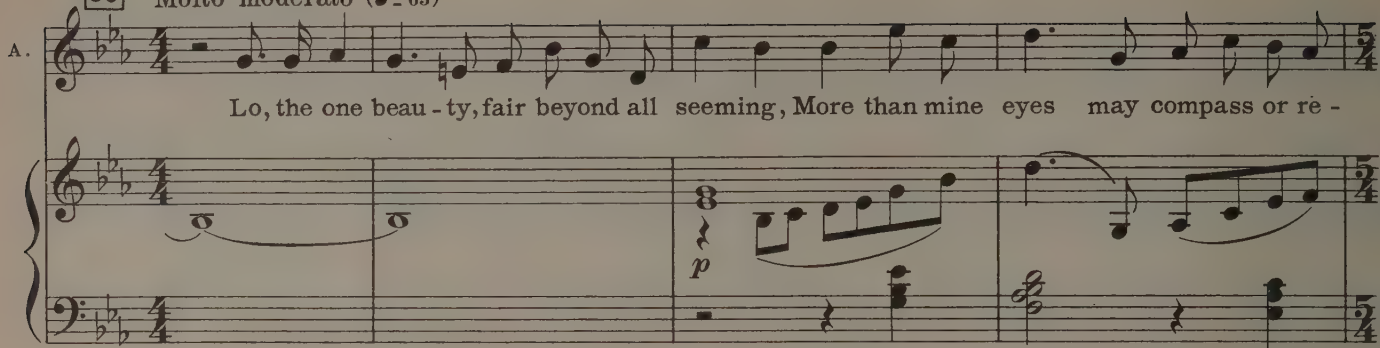
dim.

sempre dim. ed espress.

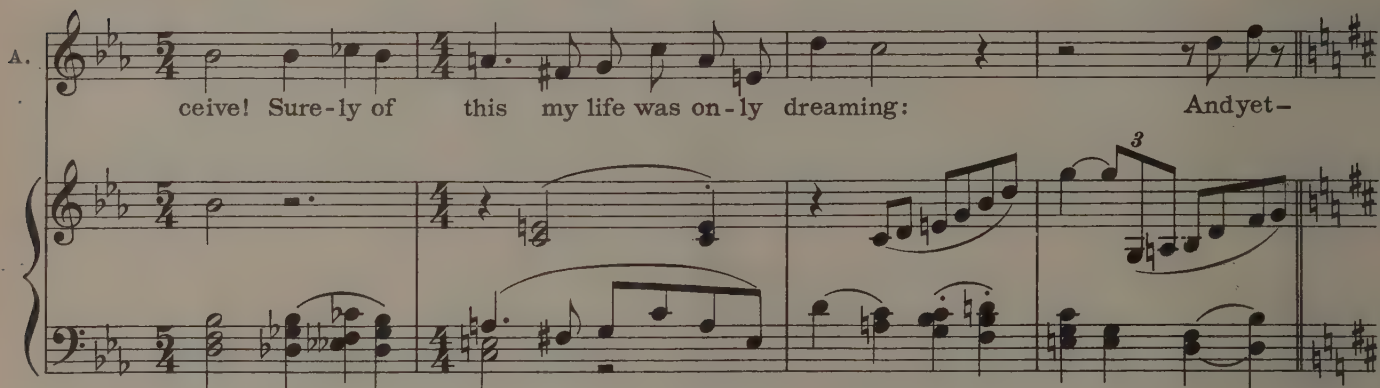
pp delicatiss.

Auburn

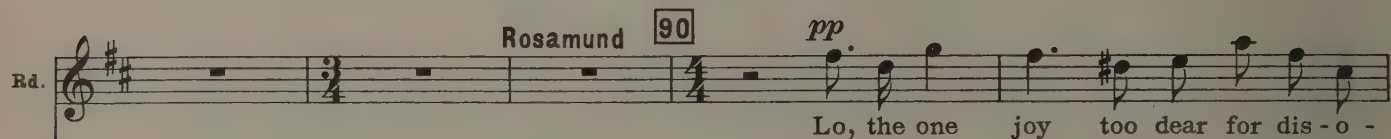
89 Molto moderato (♩ = 63)

A. 

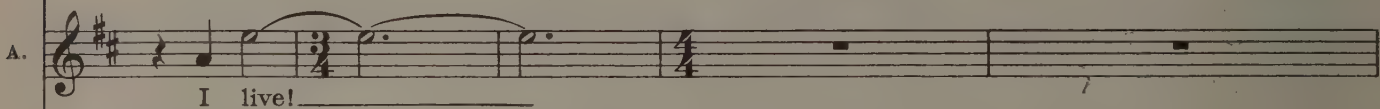
Lo, the one beau - ty, fair beyond all seeming, More than mine eyes may compass or re -

A. 

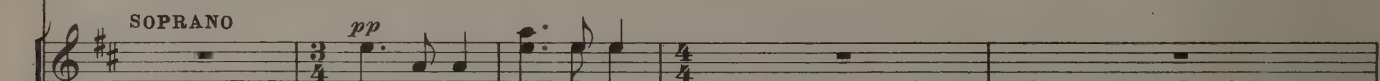
ceive! Sure-ly of this my life was on-ly dreaming: And yet -

Rd. 

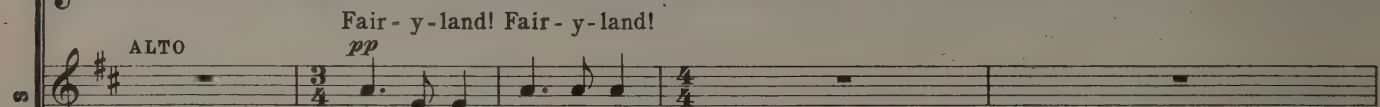
Rosamund 90 *pp* Lo, the one joy too dear for dis - o -

A. 

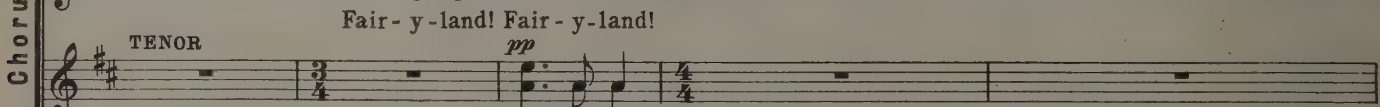
I live!

Chorus
SOPRANO 

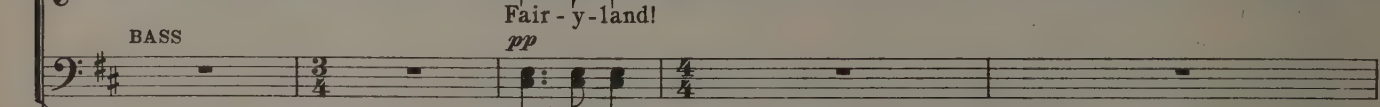
Fair - y - land! Fair - y - land!

ALTO 

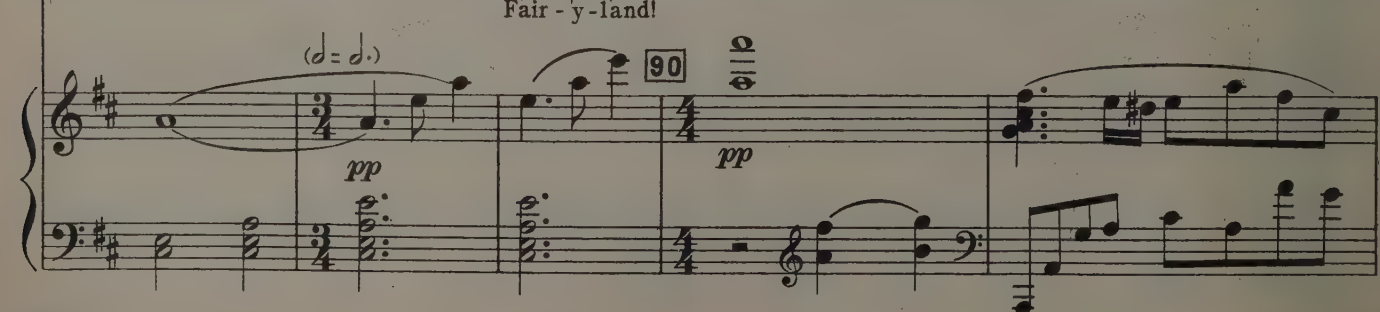
Fair - y - land! Fair - y - land!

TENOR 

Fair - y - land! Fair - y - land!

BASS 

Fair - y - land! Fair - y - land!



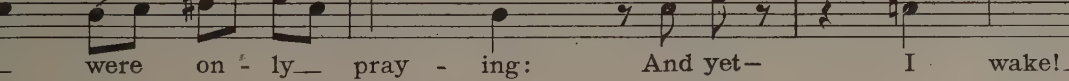
(♩ = ♩.) 90 *pp*

Sd.

beying, More than my heart may fathom, lest it break; Surely for this my dreams

Al.

Ba.

Ra. 

Rd. 

A. Auburn
Art thou not she that is crowned Queen in

pp

Fair - y - land! Fair - y - land! —

pp

Fair - y-land! Fair - y- land!

The musical notation shows a vocal melody starting on a treble clef staff with a key signature of two sharps (F# and C#). The time signature changes from 3/4 to 4/4. The melody consists of eighth and quarter notes, ending with a long note followed by rests. The lyrics are written below the staff.

Chorus

pp

Fair - y-land! Fair- yland!

m

Fair - y-land! Fair- yland!

[illegible]

91

dolciss.

Rd. I have no heav'n but thou art

A. heav'n?

pp

Rd. lord there - of, No crown, saving the rap - ture thou hast

A.

pp

gliss.

Rd. giv'n!

A. Auburn (kneeling before Rosamund)

O love,

p

(*d=d.*)

O love, my love!

O my love!

pp Fair - y - land! Fair - y - land! Fair - y - land!

pp Fair - y - land! Fair - y - land! Fair - y - land!

pp Fair - y - land! Fair - y - land! Fair - y - land!

pp Fair - y - land! Fair - y - land! Fair - y - land!

pp

ppp

pp

pp

Str.

sfz

sempre dim.

93 Robin (in the centre of the stage)

Rn. Rose of the world, they are lost who would find thee, Star of the sea, they grow

weary and weep, Run-ning be - fore crowned with thorns, and be-hind thee

Drowned in thy light on the deep; Yet they shall come thro' mis-

take and mis - nam - ing Where thou art ho - ly at last, being whole; Having a

rose for thy flesh, and a flaming Star

Harps p

Str.

f

The musical score is for a song by Robin, performed in the center of the stage. It consists of five systems of music. Each system has a vocal line for Robin (labeled 'Rn.') and a piano accompaniment (labeled 'Harps' and 'Str.'). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'Rose of the world, they are lost who would find thee, Star of the sea, they grow weary and weep, Run-ning be - fore crowned with thorns, and be-hind thee Drowned in thy light on the deep; Yet they shall come thro' mis-take and mis - nam - ing Where thou art ho - ly at last, being whole; Having a rose for thy flesh, and a flaming Star'. The piano accompaniment features arpeggiated chords and melodic lines. The score includes dynamic markings such as 'p' (piano) and 'f' (forte). The system numbers 93 and 94 are indicated at the beginning of the first and fourth systems, respectively.

Rn. *for a soul.*

dim. *p*

95

Rn. *un poco mosso* Yea, thou shalt lead them

p

Rn. to won-der-ful plac-es Ere they dis-cov-er how laugh-ter re-deems

cresc.

Rn. Beauty, and shame, looking dream-ward, embraces Love,

pp

Rn. the un-conquered of dreams.

96

*maestoso*Tempo I^o

Rn. Heav'n, earth and hell shall they range un-for - bid - den, Strong in com -

p

Rn. mand of the glo - ry that grows Out of the dust, _____

marcato cresc.

97

Rn. understand-ing the hid-den

ff

Rn. Fire _____ in the

molto rit.

molto rit.

Più mosso
a tempo

(Rosamund and Auburn are seated together)

98

Rn.

rose.

Chorus

Crown them! crown them! crown them!

Crown them! crown them! crown them!

Crown them! crown them! crown them!

Crown them! crown them! crown them!

Più mosso
a tempo

98

f

dim.

p

pp espress.

(The Fairies crown them

and scatter flowers before them)

pp

poco f

99 Rosamund

Moderato

Rd. *Now it is done: as a song that songs re-*

A. *Now it is won: in the*

pp Where lies the road to Fair - y - land? O - ver the hills of

pp Where lies the road to Fair - y - land? O - ver the hills of

pp Where lies the road to Fair - y - land? O - ver the hills of

pp Where lies the road to Fair - y - land? O - ver the hills of

99 Moderato (♩ = 72)

Rd. *mem - ber, Com - - - -*

A. *hour of proud sur - ren - der, Leans my Queen from her*

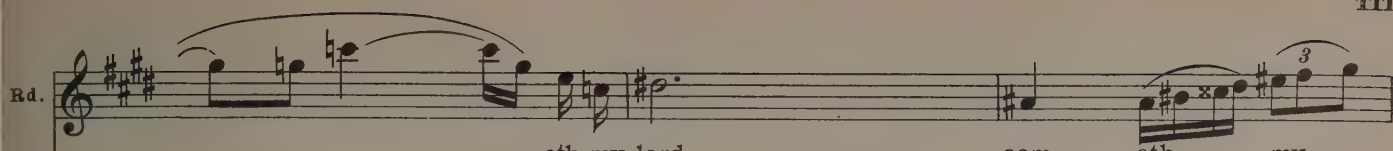
dawn, Un - der the deeps of mid - night,

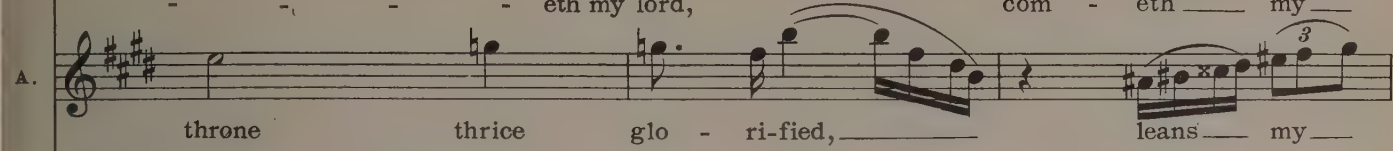
dawn, Un - der the deeps of mid - night,

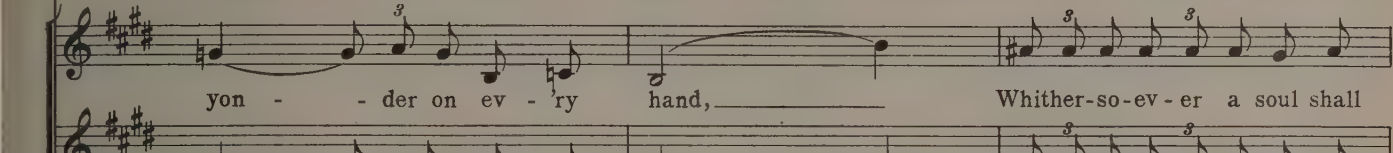
dawn, Un - der the deeps of mid - night,

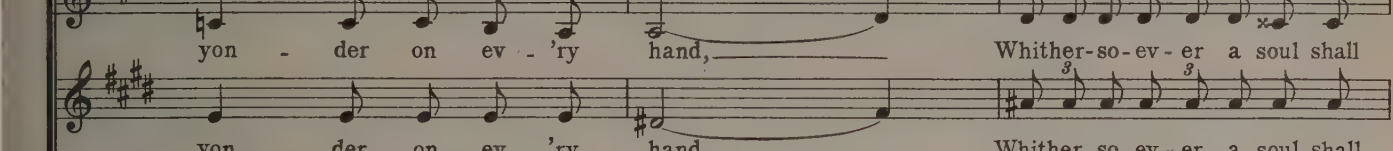
dawn, Un - der the deeps of mid - night,

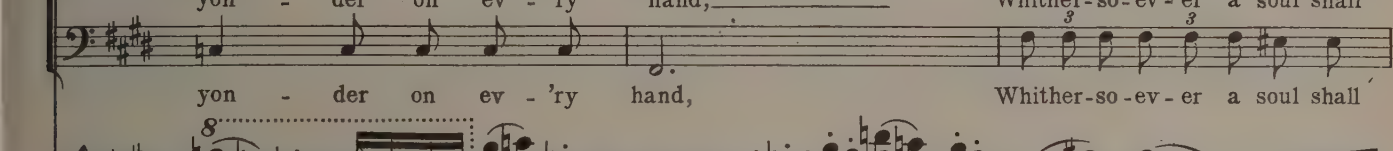
8 8 3


Rd.  - - - - eth my lord, com - eth my

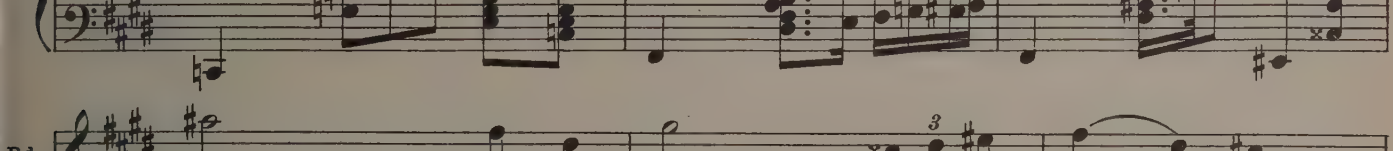
A.  throne thrice glo - ri-fied, leans my

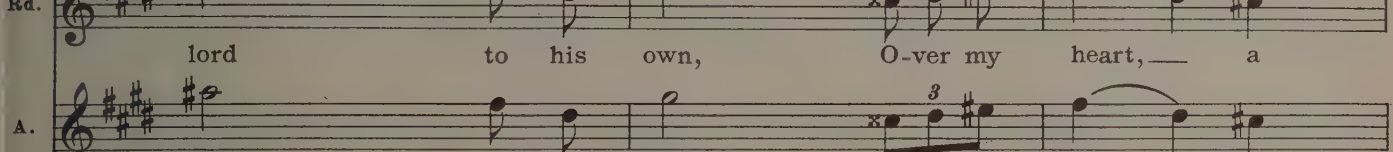
 yon - - der on ev - 'ry hand, Whither-so-ev - er a soul shall

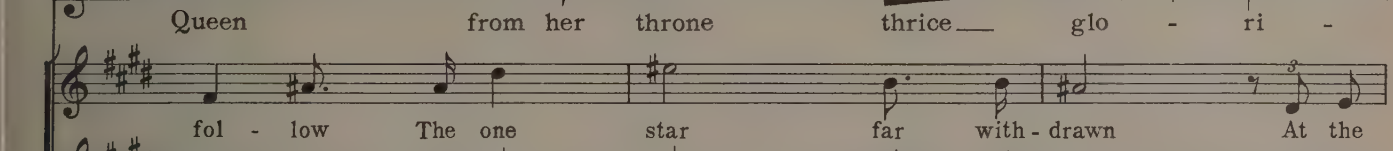
 yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

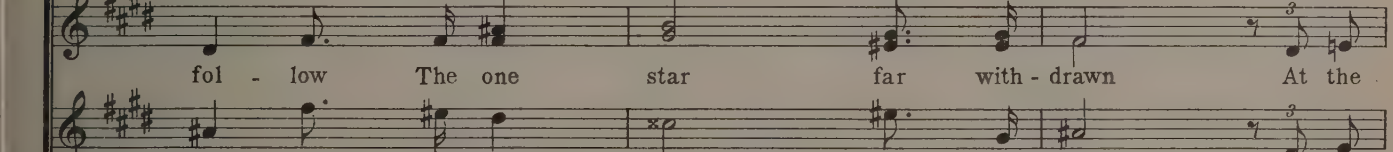
 yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

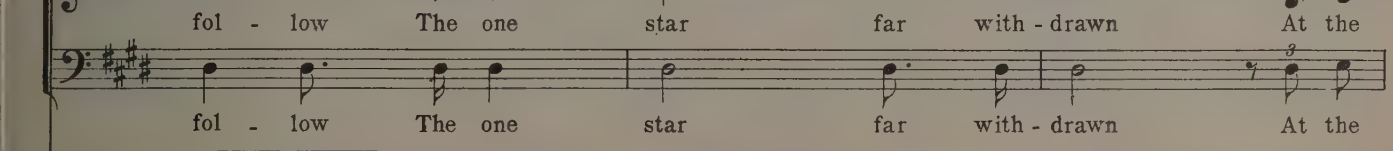
 yon - der on ev - 'ry hand, Whither-so-ev - er a soul shall

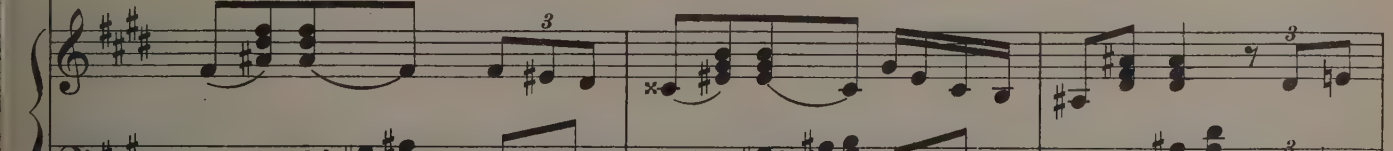


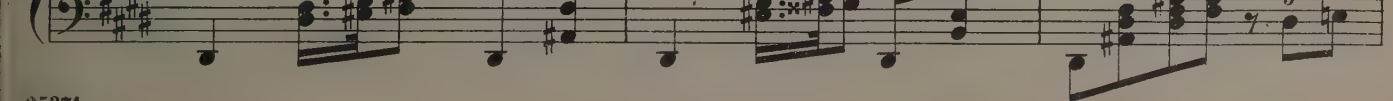
Rd.  lord to his own, O-ver my heart, a

A.  Queen from her throne thrice glo - ri -

 fol - low The one star far with - drawn At the

 fol - low The one star far with - drawn At the

 fol - low The one star far with - drawn At the



Rd. heart — made pure for his bri - dal cham - ber,
 A. fied, Down up-on mine, un-de - ny - ing, di-vine - ly ten - der,
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.

100

Rd. Fold - ing the arms of a lov - er,
 A. Bend - ing the eyes of a moth - er,
 p

Rd. the arms of a man,
 A. the eyes of a
 cresc.

Rd. the arms of a king.

A. child, the eyes of a bride.

8

f

101 Un poco mosso

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

101 Un poco mosso

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

What - ev - er the chil - dren planned: Fol - ly deep - er than

What - ev - er the chil - dren planned: Fol - ly deep - er than

What - ev - er the chil - dren planned: Fol - ly deep - er than

What - ev - er the chil - dren planned: Fol - ly deep - er than

wis - dom, Beau - ty bright - er than gold,

wis - dom, Beau - ty bright - er than gold,

wis - dom, Beau - ty bright - er than gold,

wis - dom, Beau - ty bright - er than gold,

Laughter and tears from all the years In the light of Fair - - - y -

Laughter and tears from all the years In the light of Fair - - - y -

Laughter and tears from all the years In the light of Fair - - - y -

Laughter and tears from all the years In the light of Fair - - - y -

p.

land!

land!

land!

land!

102

102

ff

Rosamund

Rd. Now it is known: the king-dom of fan - cy, found - - -

A. Now it is known: the king-dom of fan - cy, found - - -

Rn. Now it is known: the king-dom of fan - cy, found - - -

Chorus

Who shall be king in Fair - y - land? He that will not for -

Who shall be king in Fair - y - land? He that will not, will

Who shall be king in Fair - y - land? He that will

Who shall be king in Fair - y - land? He that will not for -

Rd. - - ed, Firm in the flesh that hun - gers, -

A. - - ed, Firm in the flesh that hun - gers,

Rn. - - ed, Firm in the flesh that hun-gers, the

go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

go Eyes to see and ears to hear and a

the soul that knows, Now it is known: the
 the soul that knows, Now it is known: the
 soul that knows, Now it is known: the
 heart to un-der-stand. Who shall be king in
 heart to un-der-stand.
 heart to un-der-stand.
 heart to un-der-stand. Who shall be king in
 heart to un-der-stand.

103

king - dom, Throned up - on clay, with
 king - dom, Throned up - on clay, with
 king - dom, Throned up - on clay, with
 Fair - y - land? Who shall be, who shall be queen in
 Fair - y - land? Who shall be queen in
 Fair - y - land? Who shall be queen in
 Who shall be queen? Who shall be queen in

25371

Rd. fire as a robe sur - round - ed, sur - round - ed,
 A. fire as a robe sur - round - ed, sur - round - ed,
 Rn. fire as a robe sur - round - ed, sur - round - ed,
 Fair - y - land? A child and a wo - man.
 Fair - y - land? Lo, a child and a
 Fair - y - land? A child, a wo - man;
 Fair - y - land? A child, lo, a child and a

Rd. with fire as a
 A. with fire as a
 Rn. with fire as a
 a child and a wo - man. Ver - i - ly, they shall
 wo - man. Ver - i - ly, they shall
 a child and a wo - man. Ver - i - ly, they shall
 wo - man, a child and a wo - man. Ver - i - ly, they shall

104

robe sur-round - ed, 18/8

robe sur-round - ed, and crowned with the 18/8

robe sur-round - ed, crowned 18/8

know Heav'n in earth, and 18/8

know Heav'n in earth, and 18/8

know Heav'n in earth, and 18/8

know Heav'n in earth, and 18/8

104

and crowned with the 18/8

light, and crowned with light, 18/8

with the light of the rose, and crowned with the 18/8

earth in heav'n, and both, and 18/8

earth in heav'n, and both, and 18/8

earth in heav'n, and both in 18/8

earth in heav'n, and both in 18/8

earth in heav'n, and both in 18/8

earth in heav'n, and both in 18/8

Rd. light of a dream of

A. crowned with light, with the light of

Rn. light crowned with the light of the

both in Fair - y -

both in Fair - y -

Fair - y - land, and both in Fair - y -

Fair - y - land, and both in Fair - y -

105

Rd. heav'n!

A. heav'n!

Rn. heav'n!

land!

land!

land!

land!

land!

105

ff

dim.

The first system of musical notation consists of a grand staff with three staves. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The middle and bottom staves provide harmonic support with chords and single notes. A large, sweeping slur encompasses the bottom staff in the final measure, with a '3' indicating a triplet.

(The curtain falls slowly)

The second system of musical notation continues the piece. The top staff features a melodic line with a 'sempre dim.' (sempre diminuendo) instruction. The bottom staff has a 'pp' (pianissimo) marking. The system concludes with a large, sustained chord in the bottom staff.

The third system of musical notation shows a change in tempo or mood. The top staff has a melodic line with a 'pp' marking. The bottom staff features a 3/4 time signature and a melodic line with a 'pp' marking. The system ends with a large, sustained chord in the bottom staff.

The fourth system of musical notation is the final system on the page. It features a melodic line in the top staff and a bass line in the bottom staff. The system concludes with a large, sustained chord in the bottom staff, marked with a 'pp' and a '3'.

Fin *

End of Act I

ACT II

The Castle

Allegro moderato (♩ = 108)

ff molto risoluto

Curtain (Corvain is discovered with soldiers)

106

Corvain

Go bring them in: They shall be

Soldier

There-fore they pray, my lord—

f

(Corvain seats himself)

heard—sure-ly, they shall be heard. When last we met, we

p

c. saw The val - ley yon - der from the Ab - bey - side. Now we are here.

107

(The Soldier returns with Robin and some miserable peasants)
The Forester first.

(♩ = 88)

mf pesante *f*

ff

13

The Old Man

ff

3

6

The Whining Woman

p *cresc.*

Rn. Robin

Jus-tice,

p

Rn. 108

lord King!

Corvain

How now_ fel-low?

p *legg.*

Rn. (rising, and indicating the people)

These folk, Thy people_

C. (spoken)

Not my fel-lows? Ha! Lord, how light These

f *p*

Rn. (Caricaturing Robin)

Oh, a

C. hon-ors fall! What seek my peo-ple?

mf *f*

(Beckons the whining woman....)

Rn. tri- fle! — This wo-man had no bread,

f *p*

[109] ...the old man....

Rn. Where-fore her babe died. That old dog, be-ing tired Of hon-est hun-ger,

p *p pesante*

Rn. stole. See, his gray hair Hides no ears.

p *f* *ff*

...the forester)

Rn. Yon - der ras - cal, hav-ing lost Roof, corn and cattle, shot the King's deer.

p *3*

Rn. Look! No more archery! Sir, we are broke

p *mf* *3* [110]

Rn. down With too much hon-or. One crown — is e-nough, We are too frail to bear the weight of

Rn. two.

C. Corvain

Well, I for - give them.

Rn. My lord, My-ri-el, Claiming our land for God's king-dom, de -

Rn. clares Her-self His trea-sur-er. — Good — thou art king — Must we pay

twice? Sir,

Corvain

Nay, sure-ly. That were foul wrong. Once is e-nough. Pay me.

f

We have paid Her al-read-y.

So! What is that to me? Go to

mf

f

112

To her? God help us! Wilt thou

her. Would ye have your king Kinder than God?

p

113

Rn. Brother! Beware thine own brother!

C. Brother.

(Corvain starts, but

25371

(The soldiers drive the peasants about)

The Old Man

O.M. *f* Tib-bal! Col-in! Tib-bal!

The Joker

J. *f* Col-in! Tib-bal!

Soldiers
4 TENORS

f Out, ye beg-gars! Dogs, go hang! Dogs! *ff* Out, ye beg-gars!

4 BASSES

f Out, ye beg-gars! Out, ye beg-gars! Out, ye beg-gars! *ff* Out, ye beg-gars!

(♩ = 80) *f* *ff*

O.M. Col-in! Tib-bal! Bart-le-my! Will ye turn on us?

J. Bart-le-my! Col-in! Tib-bal! Bart-le-my! Will ye turn on us?

Bumpkin

Will ye turn on us, who sprang

Forester

f Bart-le-my! Will ye turn on us?

Dogs, go hang! Out, ye beg-gars! Out, ye beg-gars!

Dogs, go hang! Out, ye beg-gars! Out, ye beg-gars!

f *ff*

W.W. *f* Are ye not our-selves?

O.M. Col-in! Tib-bal! Bart-le-my! Col-in! Tib-bal! Bart-le-my!—

J. — who sprang from your own blood? Col-in! Tib-bal! Are ye not our-

B. from your own blood? Col-in! Tib-bal! Col-in! Tib-bal!

F. Col-in! Tib-bal! We be dogs, Eh!

Ay! — will we! Out, ye beg-gars! Dogs, go hang! Mar-ry,

Ay! — will we! Out, ye beg-gars! Dogs, go hang! Mar-ry,

8

114

W.W. *più mosso* Are ye not our-selves?

O.M. *più mosso* Are ye not our-selves? Bart-le-my! Tib-bal!

J. selves? Are ye not our-selves? Tibbal! Bart-le-my!

B. *più mosso* Col-in! Tib-bal! Bart-le-my! Col-in! Col-in! Tib-bal!

F. *più mosso*

Beware of claw and fang! We be dogs, *dim.* eh?

no! Not by the length of this! Out, ye beg-gars! Out, ye beg-gars!

no! Not by the length of this! Out, ye beg-gars! Out, ye beg-gars!

più mosso *dim.*

V.W.

O.M. *dim.*
Col-in! Tib-ball! Are ye not our-selves? Are ye

J. *dim.*
Col-in! Are ye not our-selves? Are ye

B. *dim.*
Bart-le-my! Are ye not our-selves? Are ye

F. *dim.*
Be-ware of claw and fang! Be-ware of claw and

p
Dogs, go hang! Dogs, go hang! Out, ye beg-gars!

p
Dogs, go hang! Dogs, go hang! Out, ye beg-gars!

V.W.

O.M. not our-selves?

J. not our-selves?

B. not our-selves?

F. *f*
fang!

p
Dogs, go hang! Dogs, go hang! Dogs, go hang!

p
Dogs, go hang! Dogs, go hang! Dogs, go hang!

sempre dim.
p

115

(The peasants are all driven off. The soldiers have returned, and Rosamund is seen approaching in custody)

espress.

Corvain

c.

Here be more seek-ers af-ter lost kings.

Lo, my sweet

cl.

(The soldiers move as if to bind Rosamund)

c.

saint Of the Ab-bey!

Let her go!

When angels fall, The bet-ter for the world.

(The soldiers retire)

Rosamund

Rd.

(to the soldiers)

My lord,

c.

Leave us!

116 *ad lib. dolce* : *a tempo*

Rd. *Where lies the road to Fair - y-land?*

C. *The road to_*

Allegro

C. *Pret - ty one, so call _____ what - ev - er way Was thine.*

Rosamund

117 *Moderato*

Rd. *Nay, _____ but I seek the king in*

C. *_____ to fol-low hith-er.*

Moderato

Rd. *Fair - y-land.*

C. *He is found. I _____ Am the king here-a-bout.*

Lento

Rd. Thou dost not know. *piangendo* Sir, I be - seech thee of thy

mf *pp*

Rd. (hesitating) 118 *a tempo*

gen-tle-ness, Make no jest of me. I have I have known The Prince of *a tempo allegretto*

pp *leggiere*

Rd. faer - y in a wak - ing dream, And I will fol - low

Rd. him to Fair - y - land And find him, and de - light him, or I

Rd. *die.*

C. *Corvain*

When the nuns find thee, thou shall sure-ly die.

(♩ = 92) piangendo

sfp mf f

C. *Più mosso*

But for me_ thou art safe with me.

legg.

C. *120*

Nay, then, Beautiful child, look up-on me_

poco f dim.

Rd. *Rosamund*

Sure - ly,

C. look well_ Dost thou not re - mem - ber?

mp

Rd. Cor-vain, the king. Thou!

C. Thy king. Look a - gain!

f *sf* *p*

Rd. Like_ yes, Strange-ly like_ yet thou art not the same

pp *pp*

Rd. [121] There is no won-der in thine eyes. Corvain (gravely)

C. Who knows His dream by

pp espressivo *p*

C. day - light? Who hath known in dreams An-y-thing un-re - membered?

pp *p*

Allegretto

C. Come then! Now I will

p

pp

122

C. show thee all of Fair- y - land That is true. Thou hast found thy prince a King!

mf

Rosamund

Touch me

f

f

p

(He draws her to him)

molto agitato

Rd. No! no! it is all wrong, all wrong!

p

sfz

123

Lento

R.

Thou dost not know!

Corvain

I know this:

My-ri-el Will burn thee, burn thee with fire!

f risoluto

124

Stand-ing so,

The lash be-hind thee and the

love be-fore,

Choose be-tween that flame and

this! Sweet, am I not thy mas - ter?

Sure - ly thou hast found thy

dream.

(Rosamund turns to fly, but at a sign from Corvain the entrance fills with men-at-arms)

C. *f* They who come here, a - bide here, sweet-heart. Wait thine

dim. *p*

(Corvain sends back his soldiers)

C. own time: When the nuns find thee, thou shalt sure - ly die. But for

pp

126 (Corvain goes into the palace)

C. me— Thou art safe with me: Think well!

pp *pp*

Rd. Rosamund *ad lib. senza tempo*

O far a-way, beyond all human need, The

sf *p* *lunga* *pp*

Rd. *a tempo moderato*

songs and flow'rs and crowns of Fair - y - land! Why must the pain seem

pp

Rd. *3*
 tru-er than the joy, Ev-er the wrong so brave, the hope so frail,
ad lib. 127

Rd. *3*
 Ev-er the day so long, the dream so far! And yet, am I so
pp

Rd. *f* *a tempo*
 faith-less? Heart of mine, have I not known? Sure-ly these hol-low tow'rs Will melt in
a tempo *sf*

Rd. mel-o-dy down, and these vain stones Blaze in-to
molto espress.

Rd. *3* 128 *3*
 bloom, and o-ver the dark of the world The dawn of Fair-y-land rise up like
pp ($\text{♩} = 88$)

Rd.

fire, _____ Hearing what songs the Lit-tle Peo - ple sing!

pp *sffz*

129 Chorus (off stage)

pp

Fair - y - land! Lo, a mir - a - cle, a

pp

Fair - y - land! Lo, a mir - a - cle, a

pp

Fair - y - land! Lo, a mir - a - cle, a mir - a - cle, a

pp

Fair - y - land! Lo, a mir - a - cle, a mir - a - cle, a

song! _____

song! _____

song! _____

song! _____

pp *p* *pp*

(♩ = 84)

Rosamund

Rd. In a gar-den glad and green Blooms a

ad. rose, unknown, un-seen, Ru-by - bo-somed like a flame, Ho-ly, like a ho - ly

id. name; All the world hath part and right In the gar - den's rich de-light:

130 a. Each may ga-ther all he knows. I a-lone have known the Rose, — the Rose! I — a-lone!

a. In a world of waste and wrong — Flows a

Rd. ben - i - son of song, Pour - ing on the mul - ti-tude All their

Rd. souls can bear of good; Bring-ing them who know and care Beau-ty,

Rd. laugh-ter, pain and prayer: Each his own re - al - i - ties: Mine_ the sing-er's lips and

ad lib.

colla voce

Rd. eyes!_ And the Rose, ah, the Rose! Ah! the

pp

ad lib.

pp

colla voce

a tempo

Rd.

Rosel —

pp a tempo

132

Allegro (Robin enters)

*mf**f*

(Men's laughter)

Auburn (enters, looking back)

(to those outside)

Peace!

am I not your

Str.

f

(Men's laughter)

(More laughter, dying away)

King?

ff

3

ffz

3

(Auburn gestures toward the departing soldiers, turns, and comes slowly down)

133 Moderato **Rosamund**

Rd. Fair - y-land!

Robin

That is not like The songs our moth-ers sang of Fair - y-land.

133 Moderato

p *pp* *pp* *rit. ed espress.* *pp*

(Rosamund slowly recognizes Auburn, looking eagerly in his face)

Rd. Thou art come!

ten.

(Auburn stares at Rosamund quite blankly)

Auburn

A. La - dy most fair,

pp *p*

Rosamund (with growing agitation)

Rd. Oh, my lord, thou_ thou!

A. Beau - ti - ful stran - ger_

p pizz. *mf* *f*

134 *Lento* *accel.* *Allegro*

Rd. Thou dost not know! _____

A. _____

Lento *f* *f* *accel.* *Allegro* Who is this?

pp

Robin

Rn. One who knows Thee: a strange crea-ture. Now, if thou be

mf legg. *sfz p*

Aburn

A. Your own king; Au - - burn.

Rn. king, Mar-ry, what king?

f

135 *con moto* *dim.* *pp*

Rd. He is king in Fair - y-land! **Robin**

A. Who should I be? May-be.

pp

(tapping his forehead)

Rn. Not at home here_ nor here. Good sir, We have all seen Au-burn!

f pizz. *dim.* *p*

Rosamund

Rd. No-thing now.

A. Auburn (to Rosamund)
What dost thou know of Fair - y-land?

p dolce *mf* *5*

A. Ye shall know More, hav-ing seen what won-ders I have known... Chil-dren of earth,

sfzp *p dolce* *ppp* *molto p*

senza misura

136 *a tempo*

A. think ye this flow-er bloomed In an - y earth - ly gar - den?

Rn. I have seen Such a

pp *mf*

Rn. *ad lib.* *a tempo*
 rose grow-ing in a way-side hedge, Red-den-ing be-fore dim al-tars_ ay,

Auburn (to Rosamund)
 A. What dost thou say?
 Rn. some-times E-ven in kings' crowns.

Rosamund *Meno mosso*
 Rd. Not like the Rose of Fair-y-land.
 Rn. See there, now!

137 Auburn *Allegro*
 A. Go! Are your ears faith-less? Then be-lieve your

A. *pp* eyes! Rouse the vil - lage, ga-ther my peo-ple here, *f* *sf* *f*

A. And ye shall see, deep in the heart of the Rose, The light of Fair - y - land 138 *pp* *pp*

A. burst forth like fire, And hear what songs the Lit-tle Peo-ple

A. sing To crown their own! Robin *poco tranquillo* *p*

Rn. I can-not call to mind That Au-burn wrought

Rosamund (very angry)

Allegro agitato

Rd. Out! A - way! Thou

Rn. mir-a-cles.

ff

Allegro agitato

Rd. earth! Thou no-thing! Who art thou? Dross of the fur-row,

f

sfz

p

Rd. drain-age of the vine, Waste wa-ter flung a - way in-to the mire! Thou judge him!

ff

ff

Rd. Be-gone! Do his bid-ding!

ff

ff

140

Robin

Rn. Nay, Here is one who be-lieves! I go: Take heed, Broth-er!

p pizz.

Rn. Ros-es have thorns and so have crowns! It is not good to walk too near a

ppp colla voce

(Robin goes)

Rn. throne!

pp legg. pp

Rosamund

Rd. [141] Dost thou not re-mem-ber?

Auburn (seats him-
self, Rosamund at his feet)
A. Am I so

pp espress.

A. changed? Lo, since I woke in-to the world a-gain, None re-mem-ber! My peo-ple

pp p

Rosamund

Rosamund

Rd. Thou _____ and I _____

A. mock at me. No mat-ter. They shall know soon. *molto espress.*

pp

ppp

Rd. Più mosso
 Were we not crowned in Fair-y-land?
 A. I have been king in Fair-y-land. Al- so I am king
 pp Più mosso

[illegible]

A. Auburn

While I prayed, — there fell Dark-ness, and out of dark-ness brake like flame A

[143]

A. glo - - - ry of strange joy, and all a -

poco cresc.

A. round Fair-ies, danc-ing, and a red rose that

Rosamund

Rd. Was there No queen?

A. burned With a star for the heart there-of— She sat a -

p espress.

(Myriel is seen at the entrance)

[144]

A. bove me, throned on flow'rs And crowned with stars, all heav'n in her eyes, And on her

pp

(half rousing himself) (resuming)

A. breast the rose of all the world.— Thou art here, at my feet. And there-up-on

A. Sud-den-ly clang-ed the Ab-bey bell. The fire In the heart of the rose fad-ed, and there came

pp *ten.*

A. Light-ning, and thun-der, and broke the vi-sion.

ppp *pp*

145 Rosamund (tenderly)

Rd. Dear, look on me— look well—

ppp *pp*

A. Auburn Rose— of the world!— (Myriel enters suddenly)

pp *ppp* *rit. smorzando*

Animato **Rosamund** (shrinking; Auburn rises)

Rd.

Myriel *f*

Hast thou found me so soon? (The nuns follow Myriel)

Animato *f* For-bear!

Let her not es-cape!

146 (to Auburn)

M.

Nay, Fa-ther, she is be-yond Thy char-i-ty— A

M.

torn veil, a soul ru-ined, a lost nun: Waste not heav'n up-on her!

Auburn

My-ri-el, Dost thou know me?

Myriel

I know thee for a

pp *delicato*

saint Out of the Ho - ly Land, hav-ing be-held In a vi-sion the ver-y Moth-er,

147
Rosamund (half aside) *Moderato*
 Ah! but she does not know What we have known!

crowned A-mong an-gels. *Moderato* ($\text{♩} = \text{♩}$)

ppp

Auburn *molto p*

Thou shalt know more of heav'n Soon, hav-ing seen Fair - - y - land.

E-ven now The king comes.

pp leggerissimo

(Corvain enters with his guard)

A. *Pres-ent-ly I shall be king.*

C. *Corvain (to the soldiers)*
Heav'n's an-gels come to help us! A-bide my sign;

C. *[148]* *(with an embracing gesture)*
We do not draw swords on a flock of doves, We spread a net a-round them.

(Corvain goes slowly toward Myriel. Some of the soldiers leave)

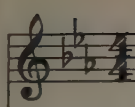
Corvain (caustically)

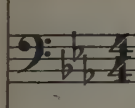
C. *Good Moth-er, This place is earth-ly— car-nal; and this hour Appoint-ed for*

Myriel

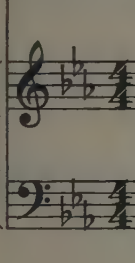
149

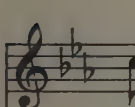
Moderato

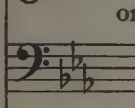
M. 

C. 

such joys as are not thine:— What is thy will? Moderato

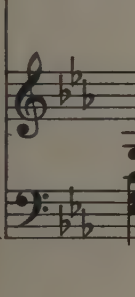


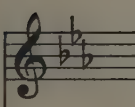
M. 

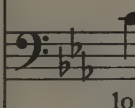
C. 

one Who fled from us. We have found her. Allegro

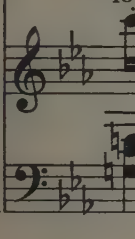
Not so! Ye have

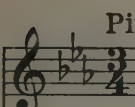


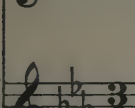
M. 

C. 

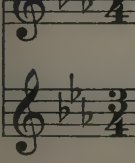
lost her. It is I who have found. She is be-yond your dan-ger. Cor-



M. 

C. 

vain! Thou art king While God waits. Be - ware! Più allegro



M.

ff

150 Corvain

Mean-while, the king reigns! Mean-while, I do my will! Ye have a

ff *p*

scourge There, Moth-er, not a sword_a lash, to drive This pretty trem-bler to my arms,

f *p*

a spur To prick her on to plea-sure. Look up-on her

p espress. *pp espress.*

Shrink-ing there_ look up-on me, and rage to think Ye can-not work us

pp *mf* *mf*

[151]

Allegro

C. harm. Clois-ter your-selves From the bloom of all for-gone joy, whose

C. grave Rank-les your con - se-crates-ed flesh! Toil, pray,

C. [152] Più allegro Dream, and close your eyes! I have o-pened mine: I see how rich - ly we

C. may drink who dare, — What crowns long to be con-quer'd; and I see On-ly a

dim. *pp*

C. [153] fal - low drouth of wo-men here, Hat-ing and yearn - ing. —

pp *f*

Moderato Myriel

M. *Let us leave him now. Take her! Cor-vain!*
 C. *Corvain* *(lifts his hand and the soldiers fill the en-trances)*

Moderato

Ay, take her!

p *f*

Auburn (coming between)

A. *A-bide my sign: It*
f *dim.* *p* *6*

154

A. *is not yours to say what ye will do; I am the king!*
 C. *Corvain ff*
To
p *f* *ff*

Myriel

M. *Cor - vain!*
 A. *Auburn*
 C. *(The Chorus rushes in tumultuously)* *Be-hold! my peo-ple*
me, men-at-arms! Ho, king's men! Ho!
b \flat *b \flat* *b \flat* *b \flat* *# \flat* *# \flat*

A. fol-low me!

Chorus

155 *ff* SOPRANO
Flame shin-ing, blood flow-ing, And life plowed un - der

155 *ff* ALTO
Flame shin-ing, blood flow-ing, And life plowed un - der

155 *ff* TENOR
Flame shin-ing, blood flow-ing, And life plowed un - der

155 *ff* BASS
Flame shin-ing, blood flow-ing, And life plowed un - der

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

pain;— The drudge of yoke and man - - ger Ye goad - ed in - to

pain; The drudge of yoke and man - - ger Ye goad - ed in - to

pain;— The drudge of yoke and man - - ger Ye goad - ed in - to

pain; The drudge of yoke and man - - ger Ye goad - ed in - to

dan - ger, A - roused, o - ver - throw - - ing,

dan - ger, A - roused, o - ver - throw - - ing,

dan - ger, A - roused, o - ver - throw - - ing,

dan - ger, A - roused, o - ver - throw - - ing,

156

Is a-venge-d a - gain! From watch - ing, from

Is a-venge-d a - gain! From watch - ing, from

Is a-venge-d a - gain! From watch - ing, from

Is a-venge-d a - gain! From watch - ing, from

156

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

cresc.

rush to the stand-ing grain! *fff* *tutta forza* Our King, re -
 rush to the stand-ing grain! *fff* *tutta forza* Our King, re -
 rush to the stand-ing grain! *fff* *tutta forza* Our King, re -
 rush to the stand-ing grain! *fff* *tutta forza* Our King, re -

turned with won-ders Of sor-ce-ry, and thun-ders Of heav'n in his keep-ing, Shall re-
 turned with won-ders Of sor-ce-ry, and thun-ders Of heav'n in his keep-ing, Shall re-
 turned with won-ders Of sor-ce-ry, and thun-ders Of heav'n in his keep-ing, Shall re-
 turned with won-ders Of sor-ce-ry, and thun-ders Of heav'n in his keep-ing, Shall re-

157

store and reign! Au - - burn

store and reign! Au - - burn

store and reign! Au - - burn

store and reign! Au - - burn

157

ff

shall re-store and reign! shall reign!

shall re-store and reign! shall reign!

shall re-store and reign! shall reign!

shall re-store and reign! shall reign!

f dim.

p

rit.

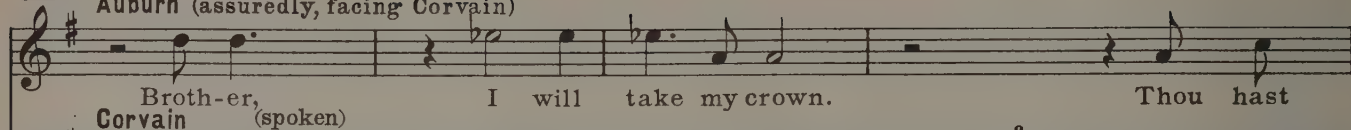
pp

p

158

Molto moderato

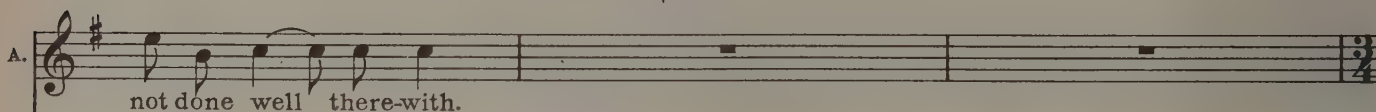
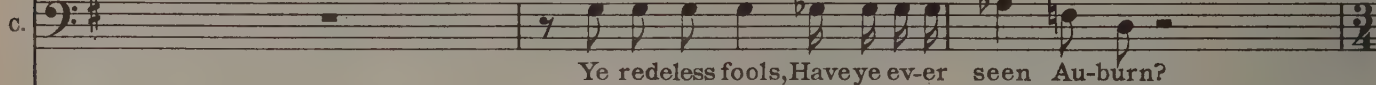
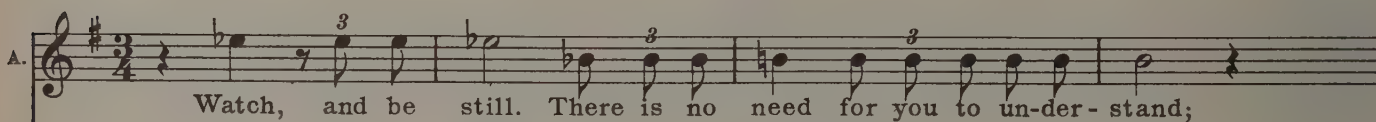
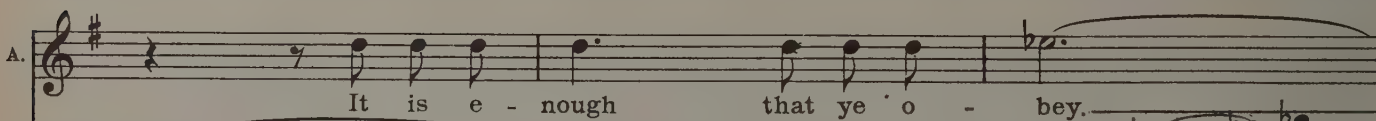
Auburn (assuredly, facing Corvain)



(roughly) Broth-er?!

Crown? Look at him! Lis-ten to him!

Molto moderato

p pochetto cresc.*agitato**agitato**sfz**p espress.**pp**pp**pp*

My prince of dreams! at last! —
 Myriel, *p*
 Fa-ther, a mir-a-cle! Pull down the strong man!

A

Rd. My prince of dreams! at last! My
M. Fa-ther, — pull down — the strong man!

Chorus

SOPRANO I *p*
 Au-burn! Au-burn! Au-burn! Au-burn! a

SOPRANO II *p*
 Au-burn! Au-burn! Au-burn! Au-burn! a

ALTO I *p*
 A spell! a song! a fire! a

ALTO II *p*
 A spell! a song! a fire! a

TENOR I
 A spell! a song! a spell! a

TENOR II
 A spell! a song! a spell! a

BASS I
 Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-

BASS II
 Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-

Rd. prince of dreams!

M. Fa - - ther!

song! a rose! a fire! *dim.*

song! a rose! a fire! *dim.*

rose! Cor - vain! a rose! a fire!

rose! Cor - vain! a rose! a fire!

fire! a rose! a rose! a fire!

fire! a rose! a rose! a fire!

vain! Cor - vain! Cor - - vain! Cor - - vain!

vain! Cor - vain! Cor - - vain! Cor - - vain!

Andantino

160 Auburn

Rose of mys - ter - y,

espress.

dolce

Rose of all the world, If ev-er from the world — I fol - lowed

thee O - ver the hills of dawn, be-yond the plains Of sea and des - ert

breath - less be-neath noon, —

161 Thro' mid-night for-ests whis-per-ing dread-ful-ly, Till I came to thy

172

A. king - - - dom: bring thou me

A. home now to mine! _____

162

A. Shine forth! _____ So that they who de-

8

f *f* *p*

A. ny Thee, Shall be - hold thy heart _____

f

burn-ing like fire,

mf *cresc.*

163

And hear what songs the

f dim. *pp*

el - fin peo - ple sing!

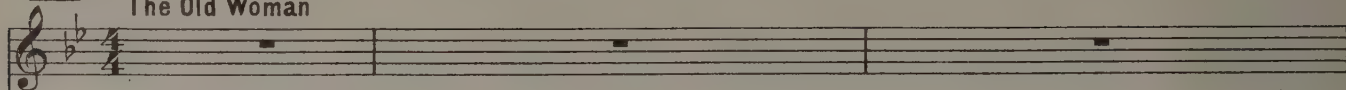
glissando

pp

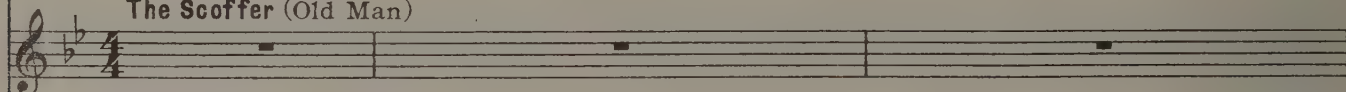
(A pause—not quite long enough to suggest an accident to the lighting)

pp

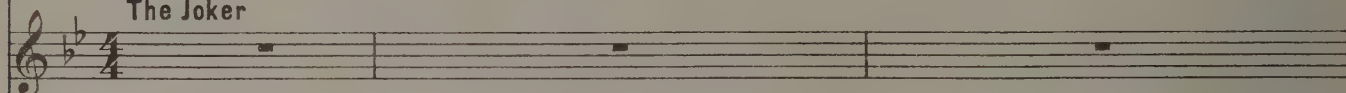
164 Allegro moderato
The Old Woman



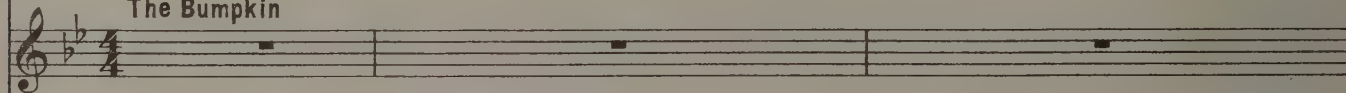
The Scoffer (Old Man)



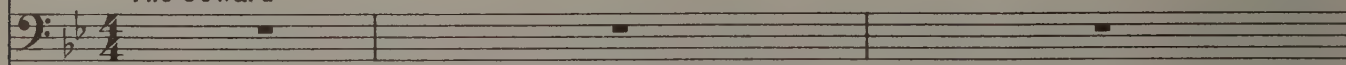
The Joker



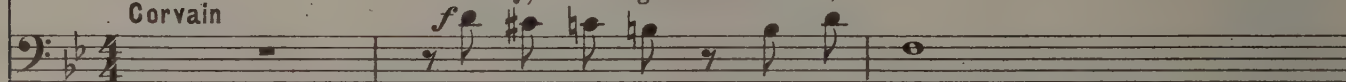
The Bumpkin



The Coward

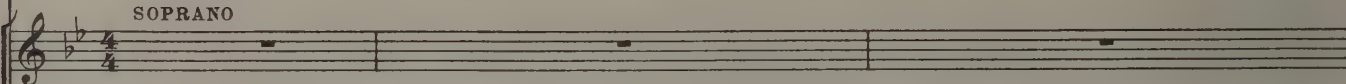


Corvain (loudly, throwing back his head)



Ha! ha! ha! ha! Ho! ho! ho!

SOPRANO

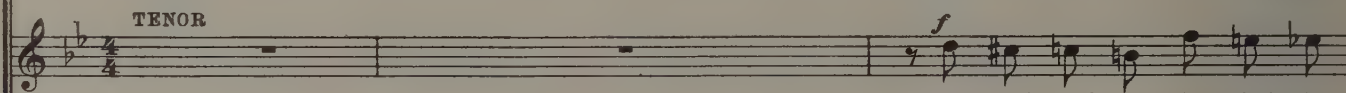


ALTO



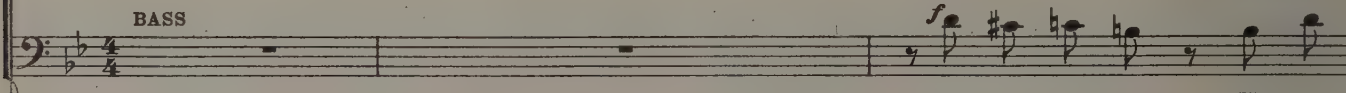
Ha! ha! ha! ha! Ha! ha! ha!

TENOR



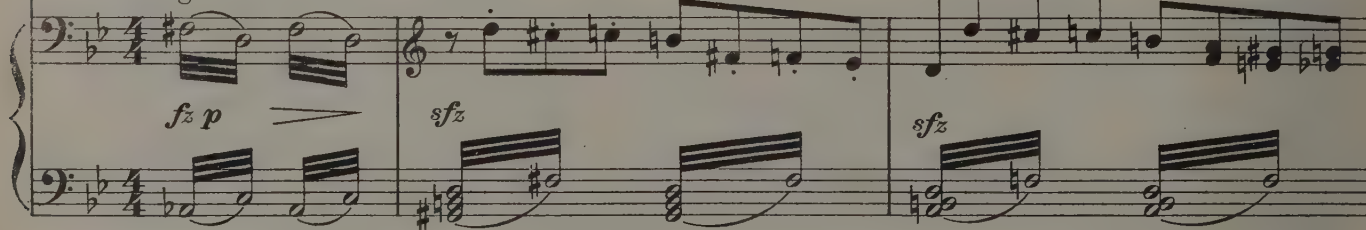
Ha! ha! ha! ha! ha! ha! ha!

BASS

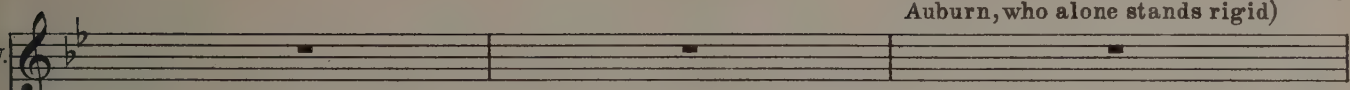


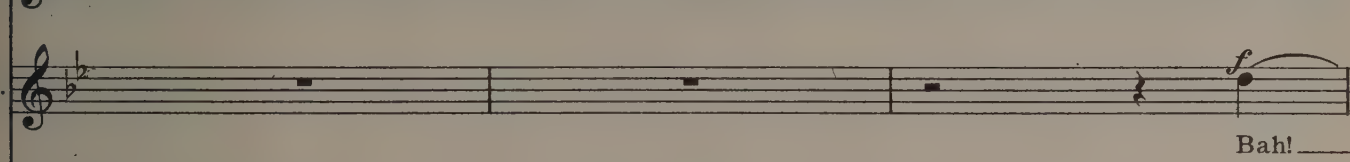
Ha! ha! ha! ha! Ho! ho!

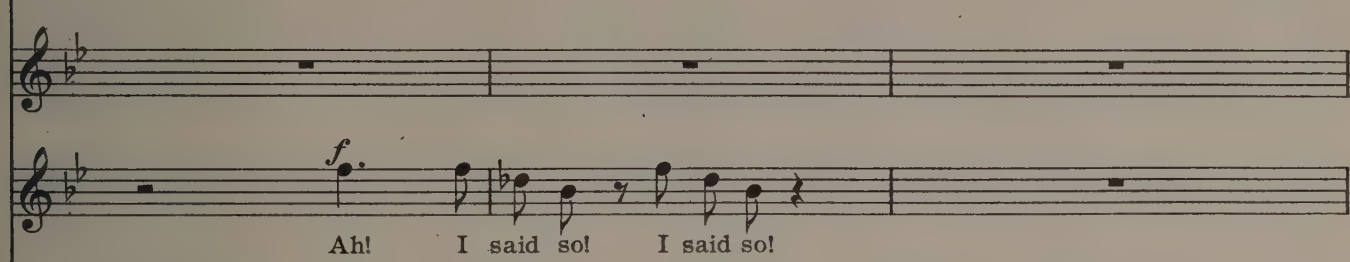
164 Allegro moderato

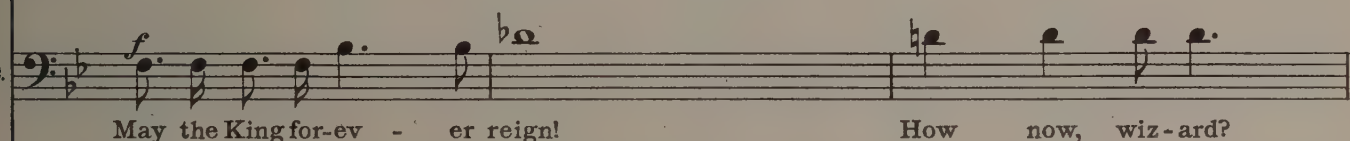


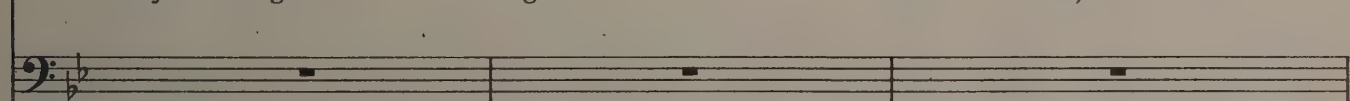
(Gradually everyone on the stage begins to move, mocking and threatening Auburn, who alone stands rigid)

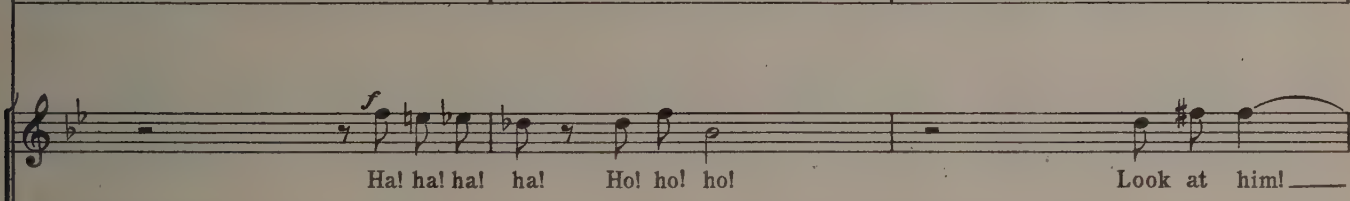
w. 

s.  Bah! _____

a.  Ah! I said so! I said so!

c.  May the King for-ev - er reign! How now, wiz-ard?

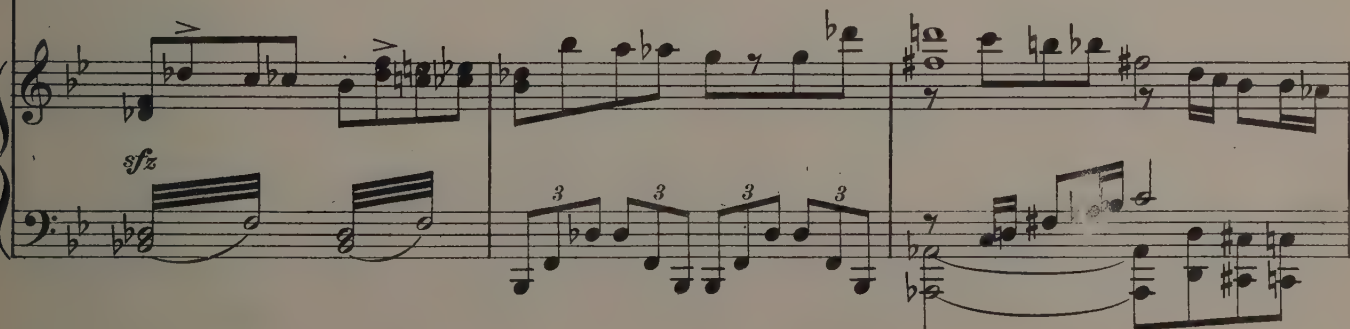
t. 

b.  Ha! ha! ha! ha! Ho! ho! ho! Look at him! _____

ha! ha! ha! ha! ho! Ho! ho! ho! Look at him! Just

ha! Ho! ho! ho! Look at him!

ho! Ha! ha! ha! ha! Ho! ho! ho! Cor -



O.W.

T.S.

J.

B.

T.C.

F.

I knew it from the first, I knew it from the first, I knew it from the

Do your worst! Do your worst! Do your worst!

Look at him! Look at him! Look at him!

look at him! Just look at him! Just look at him! Look at him!

Look at him! Look at him! Look at him!

vain! Cor - vain! Ha! ha! ha! ha! Ho! ho! ho!

Rosamund

Rd. Have done! Keep

O.W. Now just look at him! These

T.S. first!

J. (threatening Auburn, who alone stands rigid)
Look at him! Look at him! Old wives'

B. Look at him! Look at

T.C. How now,

F. He'd be-

Old wives' tales have turned his brain!

Old wives' tales have turned his brain! Look at him!

Look at him now! Look at him!

ho! Look at him!

Rd. si - lence, clowns! Have your dull dreams beheld Fair-y-land,

O.W. old wives' tales have turned, have turned him, have

T.S. Old wives' tales have turned him, have

J. tales have turned his brain! Old wives'

B. him! Look at him! Look at him! and know I said so! I

T.C. wiz - ard? Do your worst, your worst! How now,

F. witch us if he durst! He would be-witch us if he

We have heard his ma-gic strain, his ma-gic strain!

Ha! ha! ha! ha! Ho! ho! ho! ho!

Look at him! We have heard his ma-gic strain! Cor -

Look at him! Look at him! We have heard his ma-gic strain! Cor -

(A great wind. The petals are blown from the rose; Auburn holds up the bare stem)

Rd. that ye mock — your King? —

O.W. turned him, have turned his sor - ry brain!

T.S. turned him! Old wives' tales have turned his brain!

J. tales have turned his brain! —

B. said so! I said so! I said so!

T.C. wiz-ard? Do your worst! Do your worst! Do your worst!

F. durst! May the King for-ev-er reign!

Cor - vain! Cor - vain! Cor - vain!

Cor - vain! Cor - vain! Cor - vain!

vain! Cor - vain! Cor - vain!

vain! Cor - vain! Cor - vain!

165

Rd. *ff* Ah!

O.W. *ff* Old wives' tales have turned his brain! He'd be -

T.S. *ff* We have heard his strain! We have heard his magic strain!

J. *ff* We have heard his magic strain! We have heard his magic

B. *ff* We have heard his strain! We have heard his magic strain! We have heard his magic

T.C. *ff* Wiz-ard, do your worst! How now, wiz-ard, do your worst! Old wives'

F. *ff* Look at him! Cor - vain! Look at him! Cor - vain!

Old wives' tales have turned his

Old wives' tales have turned his

Old wives' tales have turned his

Old wives' tales have turned his

165

fff

(Corvain opens his arms to Rosamund, who fears him suddenly and goes to Myriel. They leave)

Ed. Have done!

O.W. witch us if he durst!

T.S. Ancient tales have turned his sor-ry, sil-ly brain!

J. strain!

B. strain!

T.C. tales have turned, have turned his brain! _____

F. Old wives' tales have turned his brain! _____ Come a-

brain! An-cient tales have turned his sor-ry, sil-ly brain! _____

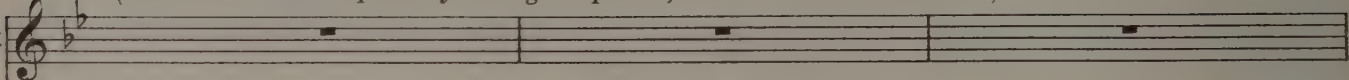
brain! An-cient tales have turned his sor-ry, sil-ly brain! _____

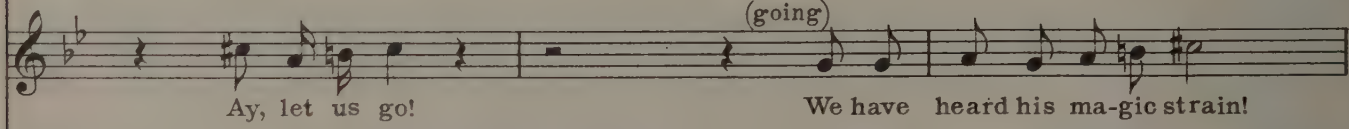
brain! An-cient tales have turned his sor-ry, sil-ly brain! _____


brain! An-cient tales have turned his sor-ry, sil-ly brain! _____

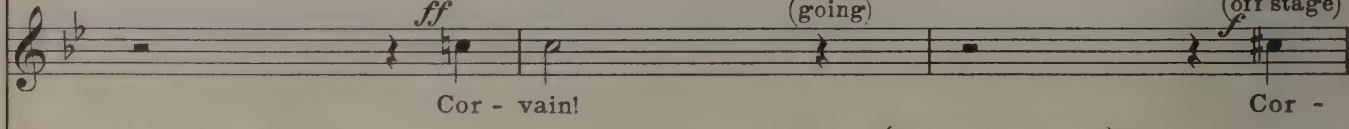
sffz *mf*

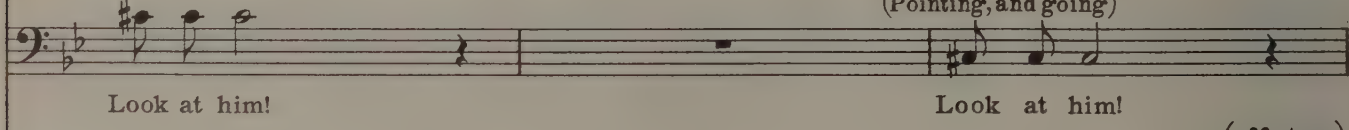
(Auburn sits down hopelessly among the petals, while the crowd rushes out)


O.W. 

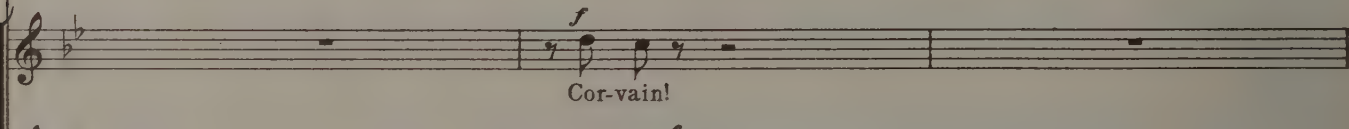
T.S. 
Ay, let us go! (going) We have heard his ma-gic strain!

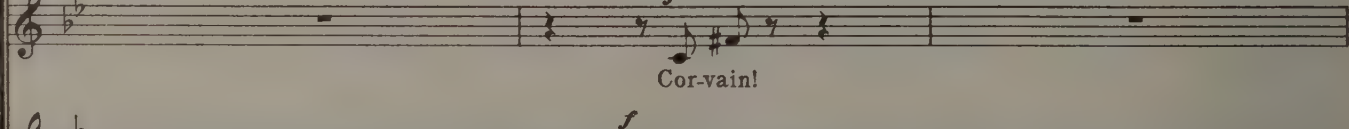
J. 
Ay, let us go! We have heard his ma-gic strain!

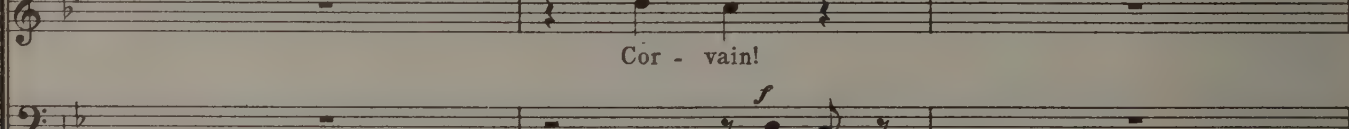
B. 
Cor - vain! (going) (off stage) Cor -

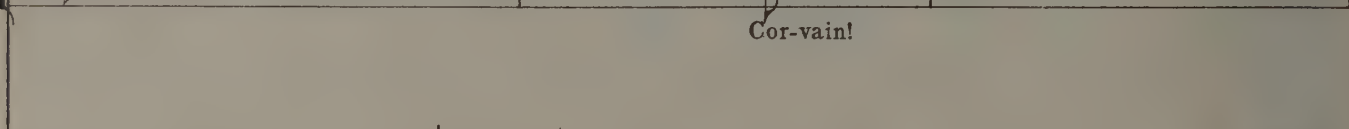
T.C. 
Look at him! (Pointing, and going) Look at him!

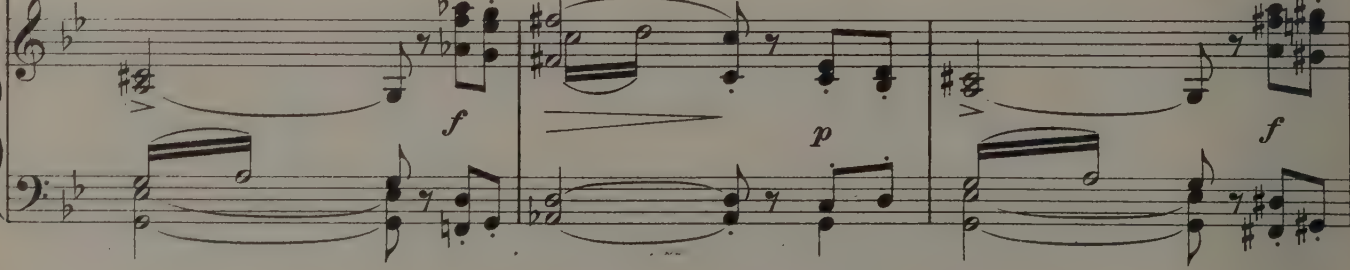
F. 
way! Cor - vain! Come a - way! Cor -


Cor-vain! *f*


Cor-vain! *f*


Cor - vain! *f*


Cor-vain! *f*


f *p* *f*

O.W. We have seen how fair - y ros - es blow!

T.S. Seen how fair - y ros - es blow!

J. vain!

B. vain!

TC. vain!

F. vain!

Cor - vain! Ha! ha! ha! ha! Ho! ho! ho!

Cor-vain! Cor-vain! Ha! ha! ha! ha! Ho! ho! ho!

Cor - vain! Ha! ha! ha! ha! Ho! ho! ho!

Cor-vain! Ha! ha! ha! ha! Ho! ho! ho! Ho! ho!

8

p *pp*

BASS

ho!

Corvain

(Auburn is alone but for Corvain)

Corvain (to Auburn,

John-a - Dreams! —

who looks at him vaguely)

What! Is the name of King So great a mat-ter?

So ho!

So ho!

C. *pp* *pp*

Give ye good - den, Broth - er!

(Corvain goes into the palace. The doors close)

C. *pp tenuto* *pp tenuto*

A. *Auburn* *ad lib.* *Curtain*

I have been King in Fair - y - land.

colla voce *pp* *pp*

A. *pp* *pp*

Intermezzo

Andantino e rubato (♩ = 84)

p *p*

espress. *pp*

168

poco rit.

mf *poco più mosso*

8

f *dim. e rit.* *mf*

f *espr. dim.*

p *dim.*

170

pp r.h. *pp*

p

r. h.

ACT III

The Village

Allegro moderato (♩ = 116)

Curtain
The Abbey Bell

(Rosamund is discovered, chained to a stake)

Soldiers (off stage)

TEN. I

171

Good Saint A - loys, one win - ter's_ night, Walk - ing in ghost - ly

TEN. I. II

med - i - ta - tion, Came on a la - dy

brave and_ bright, Strove to a - chieve her • soul's sal - va - tion;

TEN. I

(The soldiers enter)

Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

TEN. II

Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

BASS I

Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

BASS II

Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

cresc.

172

(Guard-mounting. One of the soldiers shows Rosa -

en -

en -

en -

en -

172

espress.

mund's face by the light of a lantern)

*ironical**espress.*

Soldiers

unis. *f*

Bade her be-ware of mor-tal_ bliss, Turn and a-mend her

Bade her be-ware of mor-tal bliss, Turn and a-mend her

f dim. *mf*

173

and be shriv - en; "Fa - ther," quoth she, "be -

and be shriv - en; "Fa - ther," quoth she, "be -

f

cause of_ this Be thou re-ward-ed and for - giv - en." Out

cause of this_ Be thou re-ward-ed and for - giv - en." Out

ff

unis. (The soldiers move off stage)

of her heart she plucks a_ rose Light-ing the dark with ho - ly splen -

of her heart she plucks a rose Light-ing the dark with ho - ly splen -

dor. _____ Man nev-er heard and heav-en knows _____

unis. _____ Man nev-er heard and heav-en knows _____

dor. _____ Man nev-er heard and heav-en knows _____

174

Whith-er a-way his steps at - tend her. _____

Whith-er a-way his steps at - tend her. _____

Abbey Bell

dim. *pp*

poco marc. Bell

pp *molto p*

175

marc.

sempre p marc.

M. Myriel (to the guard)

It is I. *riten.*

p

176

Poco lento (to Rosamund, who moves her eyes only)

M. Daughter, it is I. No more Thy

p *pp*

Rosamund

There is

judge; on-ly an - oth - er wo-man, come To help and hear.

(quietly)

no help. I have thought of man-y things This night.

Dost thou So hate me?

177 Rosamund

Mother, thou in thy ho-li-ness, And the dear sis-ters, with their

qui - et eyes Reflect-ing heav'n - even the snow - y saints We

Rd. pray to - e-ven - Ah! but they never knew What

pp

Rd. I have known! Other things, better things, 13

pp

Rd. It may be I am not fit to choose heav'n. Be it so! I choose!

sfz *f*

Rd. There-fore ye must now De-stroy: not hat-ing me - fear-ing my

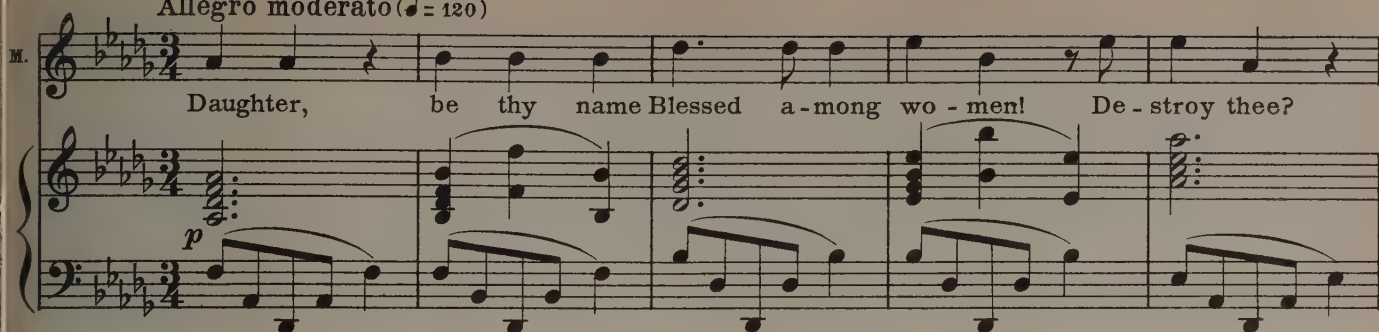
p *agitato*

Rd. dream. Myriel (angrily) *ff*

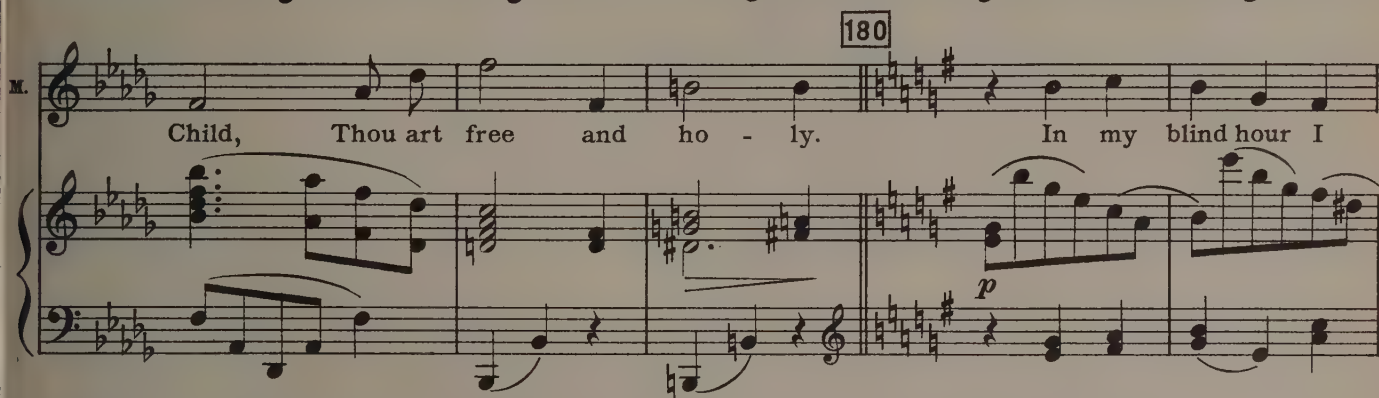
M. Fear-ing! fear-ing! Lento I have sinned -

sfz p *ff dim. molto* *p* *pp*

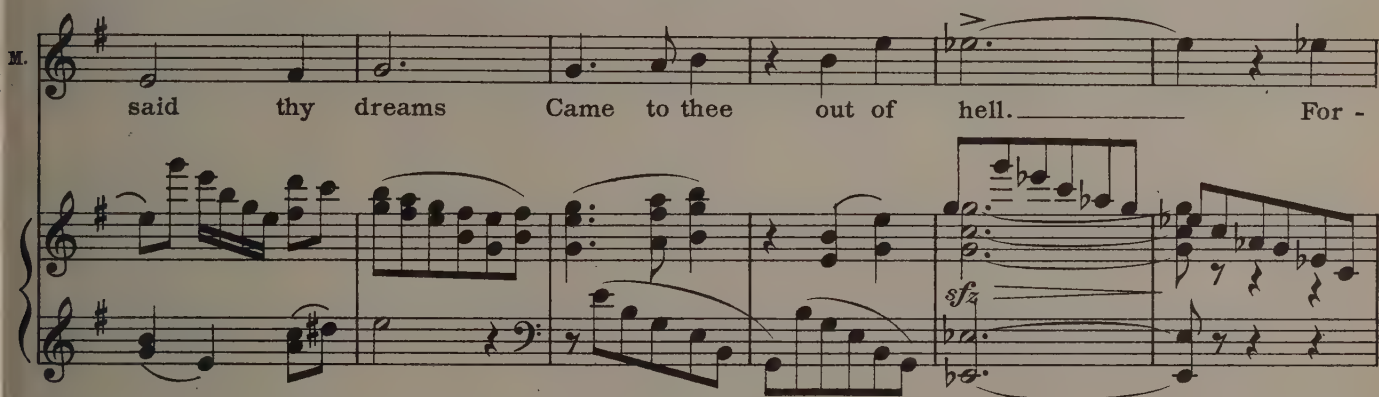
Allegro moderato (♩ = 120)

M. 

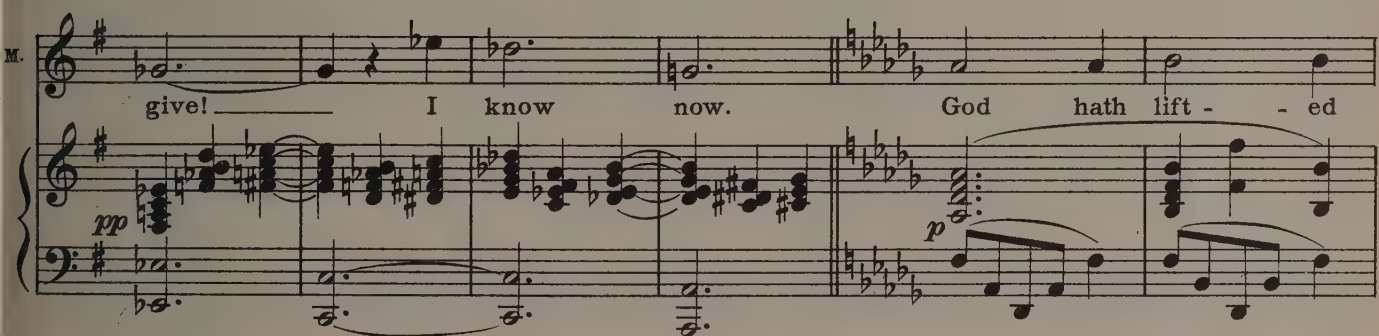
Daughter, be thy name Blessed a-mong wo-men! De-destroy thee?

M. 

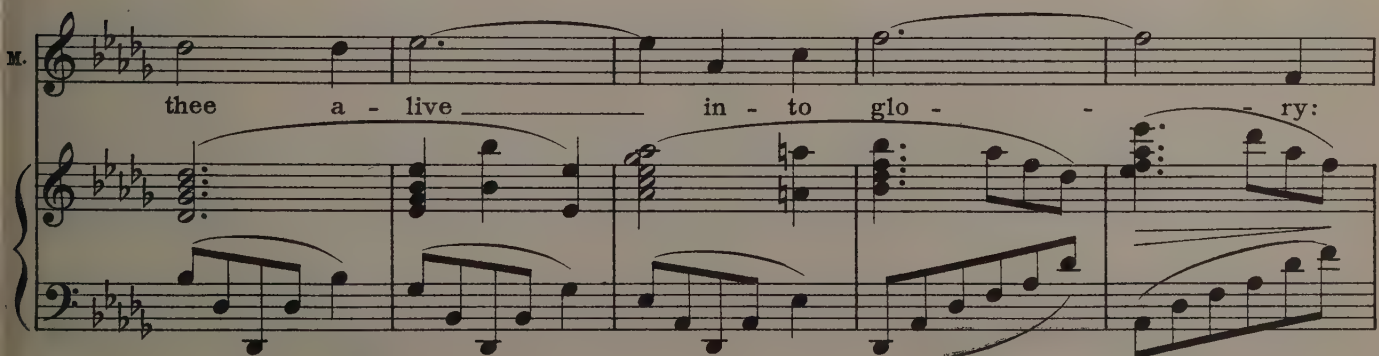
Child, Thou art free and ho-ly. In my blind hour I

M. 

said thy dreams Came to thee out of hell. For -

M. 

give! I know now. God hath lift - - ed

M. 

thee a - live in - to glo - - ry:

M. thy — dreams have seen Heav'n: — on - ly,

p *pp*

181

Più mosso (♩ = 56)

M. thou hast held the love Ce - les - tial for the earth - ly love we

M. know, — And called thy Par - a - dise E - den.

pp

Rosamund

Rd. Thou dost not know, Moth-er. It was not heav'n.

M. Am I so changed?

pp

(♩ = 120)

I was a woman ere I was a nun. How should I not un - der-

p

stand? Oh, look well! See how it might be,

p *agitato*

thence how it hath been, And so, the truth!

cresc. ed agitato *f*

183 Tranquillo

Rosamund

It is true that I

pp

love The prince of

dim.

Allegretto

Rd. Fair - y - land! —

Myriel

M. It shall not be! **Allegro** God will not

Allegretto

mp *mf* *mf*

M. let so much be giv'n in vain; Thou shalt not look down-ward, seek-ing for Him:

mp

184

M. Burn thy wings in the star

f

M. — of Beth - le - hem!

Solenne
(very earnestly)

Lit-tle sis - ter mine, thou art near - to death, —

Moderato

pp

185

Hov-er - ing between worlds. — I promise thee Life, ab - so-lu - tion,

p *f*

Rosamund (dreamily)

All for me? I had

saint - hood.

p *pp* *cl.* *pp*

ra - ther re - member.

ppp *delicatiss.* *ppp*

Myriel

M. *As the lost Re - mem-ber! Fare - well.*

p

M. *(Myriel goes out)*
I can only be thy judge.

pp

187 *dolce* *(Rosamund's Vision)*

188

riten. più lento

189

(Auburn appears...)

...he enters quickly, runs to the stake

Auburn

più agitato
fp marc. Ha!

and hews at it with his sword)

(blow) (blow)
cresc. molto

(The sword breaks)

190

sfzp *dim.*

dim. *p*

Rd.

Rosamund

Where-fore art thou come to me?

p *p*

191 Auburn

ad lib. *Allegro molto agitato*

No-thing. A jest for fools. Thou shalt not die

p *ff (allegro subito)*

A.

While I live. It sounds

ad lib. *colla voce* *dim.*

sfz

Rosamund *tranquillo ad lib.*

Dost thou know me?

brave-ly, does it not? No mat-ter.. The

f *p* *pp* *p*

192 *molto agitato*

one soul On earth be - liev - ing me; my

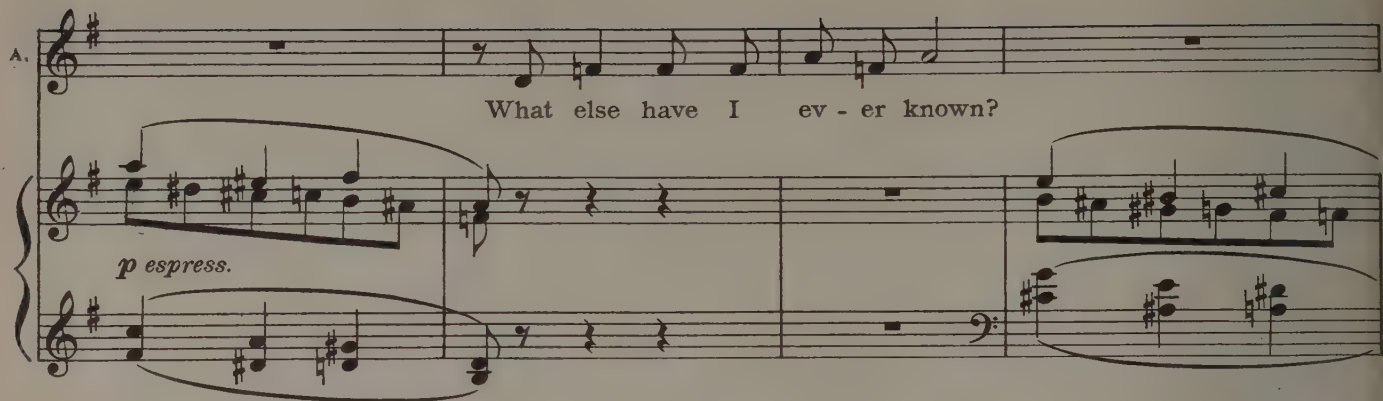
f molto agitato *sfz*

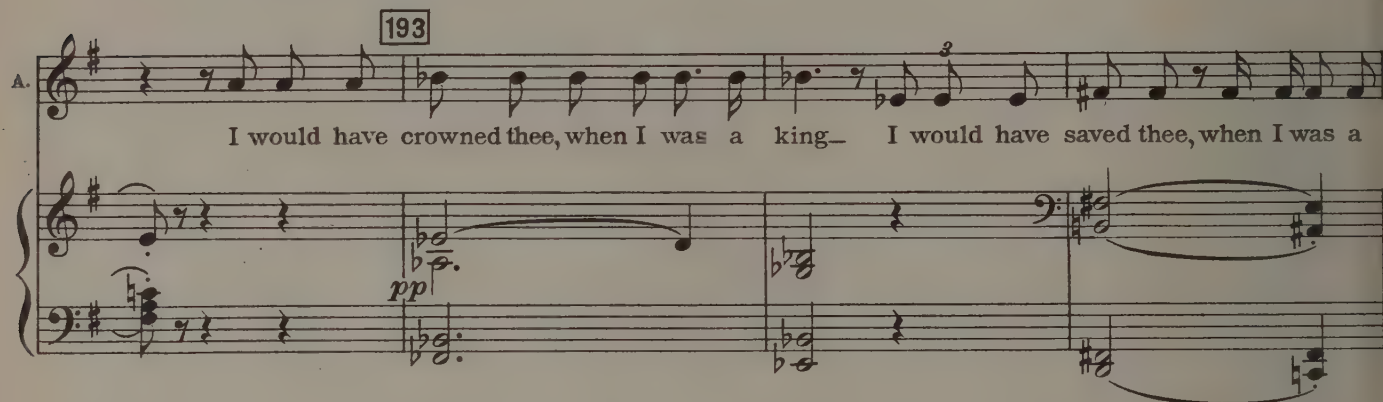
one friend here, Where all peo - ple mock at me, and my

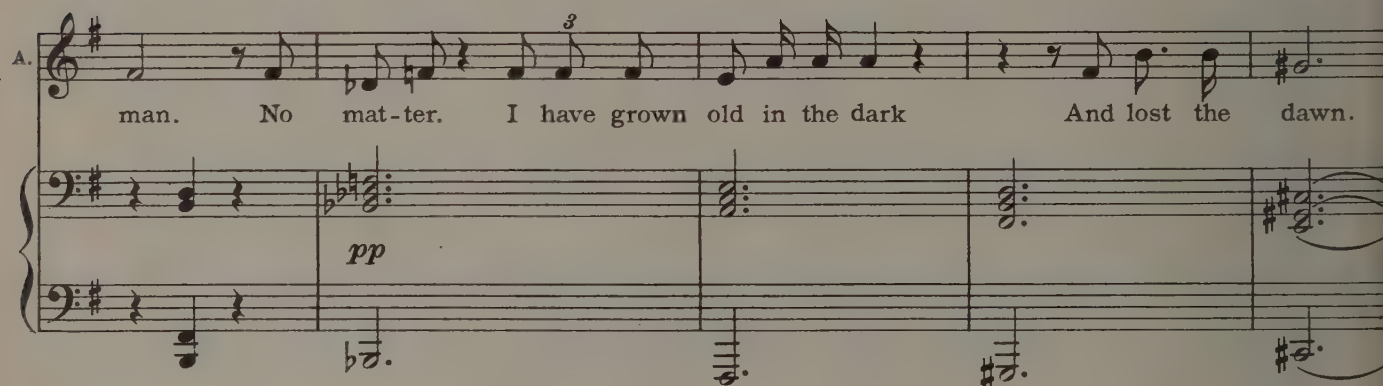
sfz

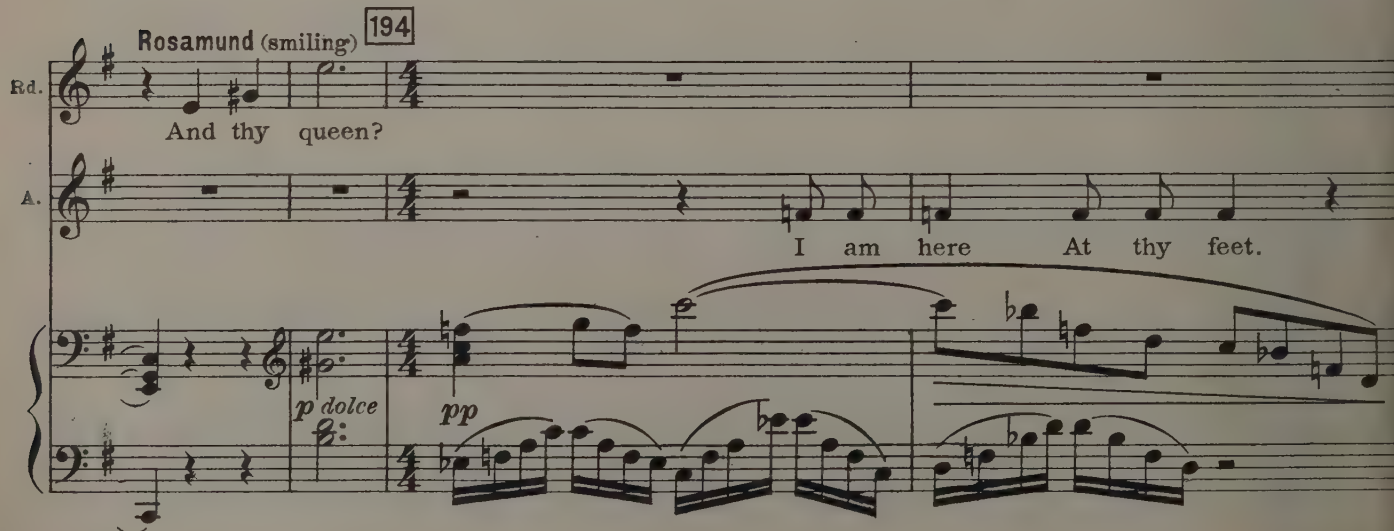
one Love now, — when no - thing more re - mains of me Worth lov - ing.

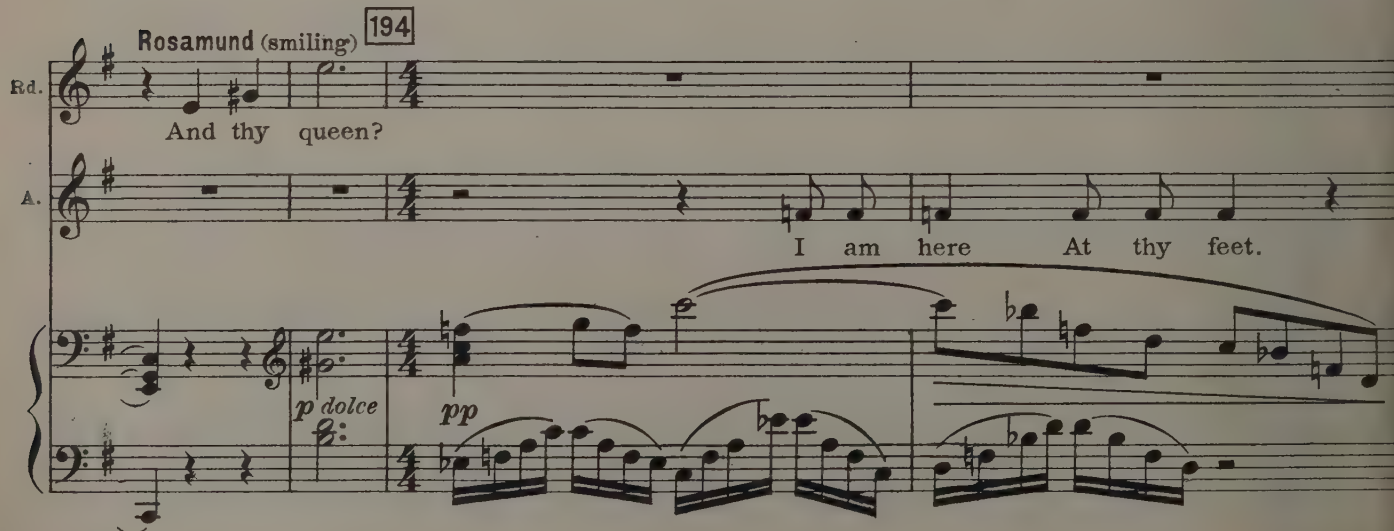
p

A. 
 What else have I ev - er known?
p espress.

A. 
 I would have crowned thee, when I was a king_ I would have saved thee, when I was a
pp

A. 
 man. No mat-ter. I have grown old in the dark And lost the dawn.
pp

Rd. 
 And thy queen?
p dolce

A. 
 I am here At thy feet.
pp

f risoluto (He kneels before her)

A. I re-mem-ber no more. Let the dream per-ish!

pp

pp *poco f* *sfz p* *espress.*

Rosamund (tenderly) [195]

Art thou so changed? My Lord, — I have yield-ed my har-vest;

p *pp*

I have found my need. There is

pp

no-thing more.

Auburn (raising his head)

A. Touch me.

fz *r.h.*

First system of a musical score. The right hand (treble clef) features a series of chords, mostly triads and dyads, with some accidentals. The left hand (bass clef) plays a single note, then a half note, and then a quarter note. The key signature has one sharp (F#) and one flat (Bb). The time signature is 6/8. The system ends with a double bar line and a key signature change to three flats (Bb, Eb, Ab). The final measure of the system is marked *pp poco rit.*

Molto tranquillo

196

Second system of the musical score. The right hand plays a series of chords, mostly triads and dyads, with some accidentals. The left hand plays a single note, then a half note, and then a quarter note. The key signature has three flats (Bb, Eb, Ab). The time signature is 6/8. The system ends with a double bar line and a key signature change to two flats (Bb, Eb). The final measure of the system is marked *dim.*

Third system of the musical score. The right hand plays a series of chords, mostly triads and dyads, with some accidentals. The left hand plays a single note, then a half note, and then a quarter note. The key signature has two flats (Bb, Eb). The time signature is 6/8. The system ends with a double bar line and a key signature change to one flat (Eb). The final measure of the system is marked *ppp*.

Fourth system of the musical score. The right hand plays a series of chords, mostly triads and dyads, with some accidentals. The left hand plays a single note, then a half note, and then a quarter note. The key signature has one flat (Eb). The time signature is 6/8. The system ends with a double bar line and a key signature change to no sharps or flats (C major). The final measure of the system is marked *ppp*.

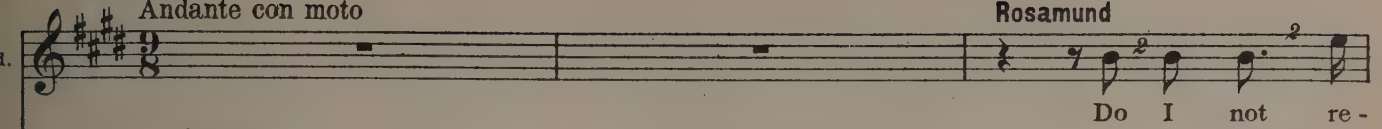
(They recognize each other)

Fifth system of the musical score. The right hand plays a series of chords, mostly triads and dyads, with some accidentals. The left hand plays a single note, then a half note, and then a quarter note. The key signature has no sharps or flats (C major). The time signature is 6/8. The system ends with a double bar line and a key signature change to one sharp (F#). The final measure of the system is marked *ppp*.

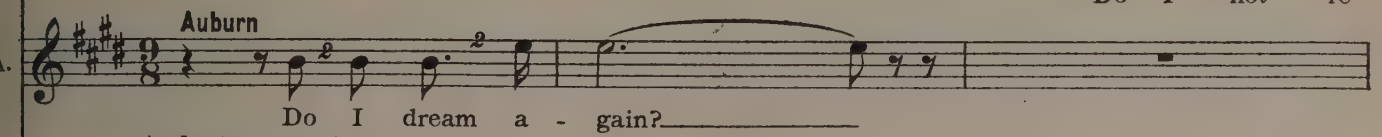
197

Andante con moto

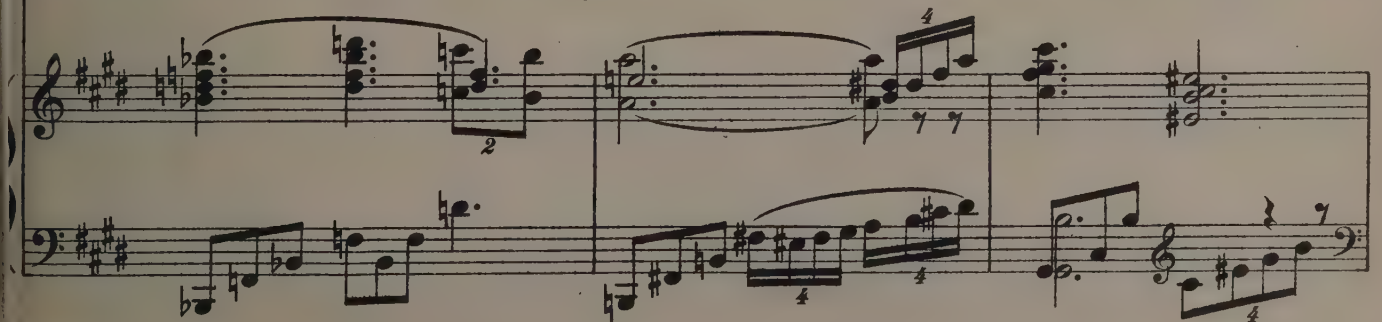
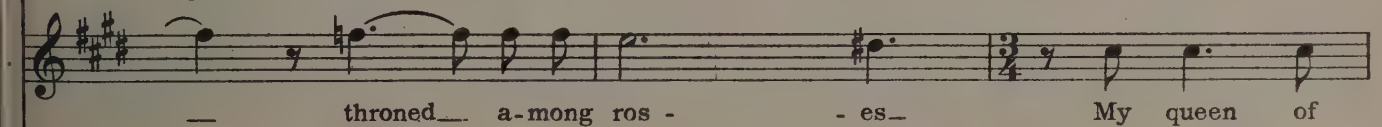
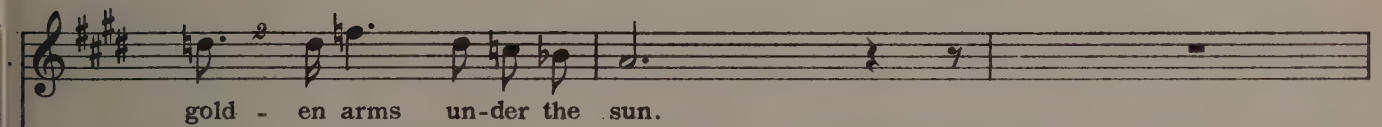
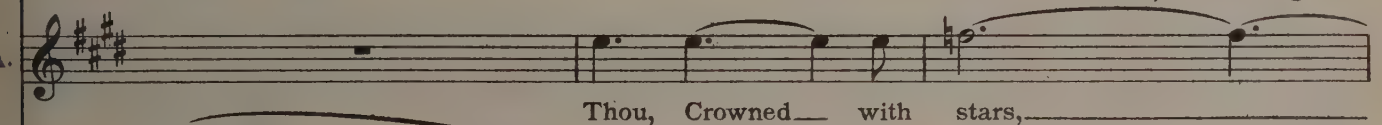
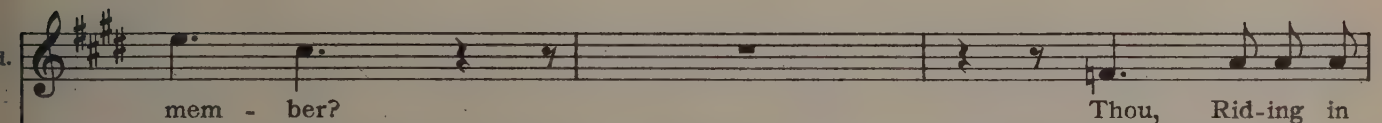
Rosamund



Auburn



Andante con moto



Rd. Au - burn, — my king! Au - burn, — my

A. Fair - y - land! My queen of ros - es!

Rd. love! — What — hath be -

A. What — hath be -

198 *a tempo*

Rd. fall - en us? — We — have seen one

A. fall - en us? — We have seen one

dim. *poco rit.* *pp* *a tempo*

light, _____ where - of death is the

light, _____ where - of

shad - ow. Still the same,

death is the shad - ow. Still the same, _____

still the same, Sweet-er than the glo-ry of the strong in war.

pp

Thou and I, love, are one! Thou art mine. _____

Un poco mosso

Rd. Lord of my joy, I have known thee in sor - row. Sun of my
A. Flow'r of my Spring, Have I seen thee in Au - tumn?

Un poco mosso

ppp

Rd. dawn, make me thine a - gain. And I mind no
A. Moon of my dream, Dost thou shine a - gain? I am

Rd. more the small pain that will make dark-ness of me.
A. on - ly a pil - - grim sav-ing my palm.

200

Still the same, Thou and I, And I
Still the same, Thou and I: Yet

mind no more the pain and dark - - - ness, Than songs of lit-tle
if it be thy will, look down, and so, Light-ing the

201

chil - dren far a - way, Sing-ing to call me home.____
win-dows of my heav'n for me, Bring thou the wan - d'rer home!____

molto rit.

(It is daylight, and villagers appear)

First system of the musical score. The treble clef staff begins with a piano (*pp*) dynamic marking. It features a melody with triplet eighth notes and quarter notes, with some measures containing triplets of eighth notes. The bass clef staff provides a harmonic accompaniment with sustained chords and moving lines.

Second system of the musical score. The treble clef staff continues the melodic line with various triplet figures. The bass clef staff continues the accompaniment with eighth and sixteenth note patterns.

Third system of the musical score, starting at measure 202. The treble clef staff has a measure rest for 8 measures, indicated by a dotted line. The melody resumes with eighth notes. The bass clef staff continues the accompaniment. The tempo marking *Con moto* appears at the end of the system.

Fourth system of the musical score. The treble clef staff features a trill (*tr*) on a whole note. The bass clef staff continues the accompaniment with eighth notes.

Fifth system of the musical score. The treble clef staff has a *cantando* marking. It features a melody with triplet eighth notes. The bass clef staff continues the accompaniment with sustained chords and moving lines.

(Robin enters)

203

pp

204

Auburn *f*

Hold

Robin *mf con moto*

So we who bear her bur - den -

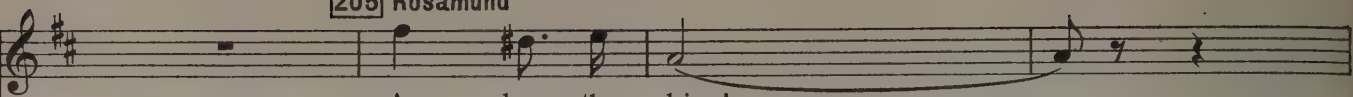
you there, good fel-low!

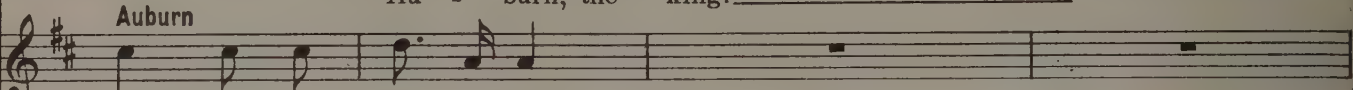
Who calls me Good-fel-low?

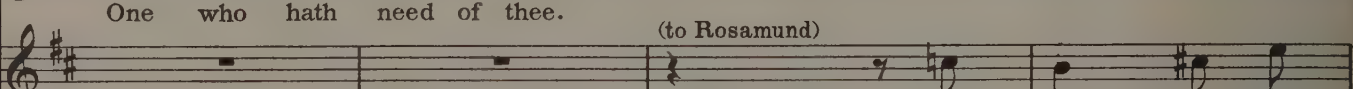
f pizz.

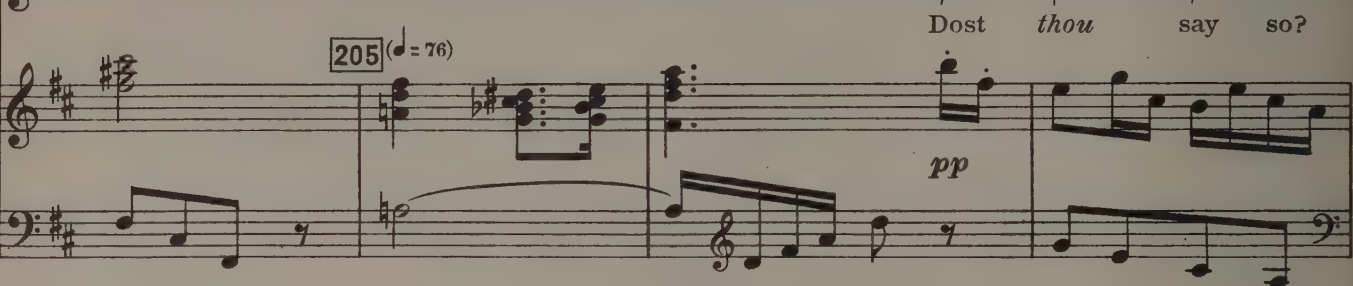
p

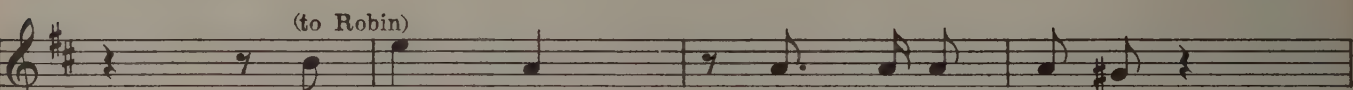
205 Rosamund

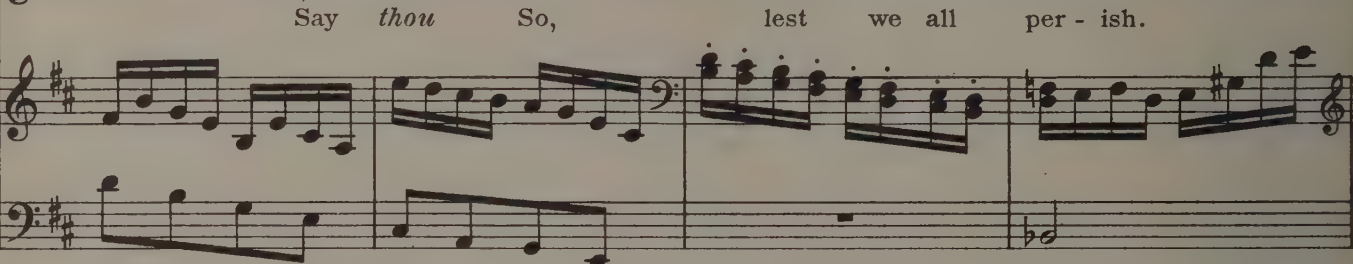
Rd. 


A.  Auburn
One who hath need of thee. (to Rosamund)

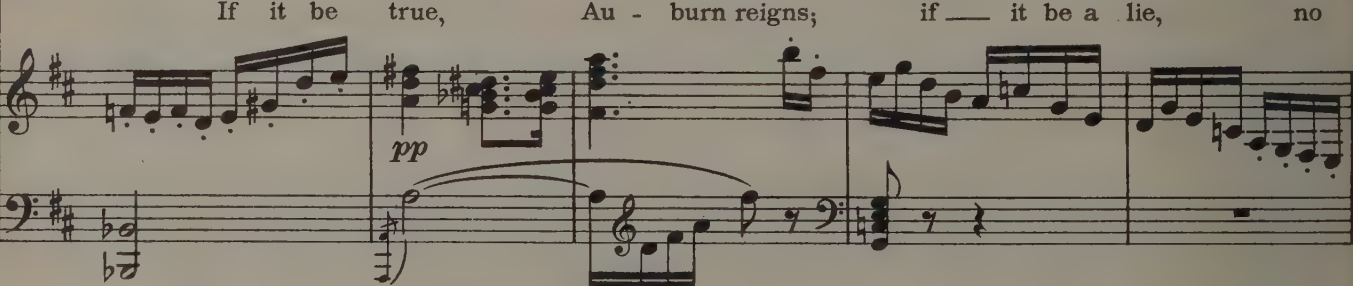
Rb.  Dost thou say so?

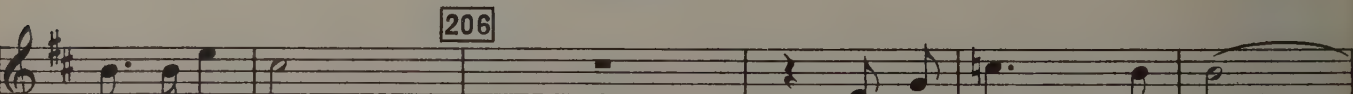
 *pp*

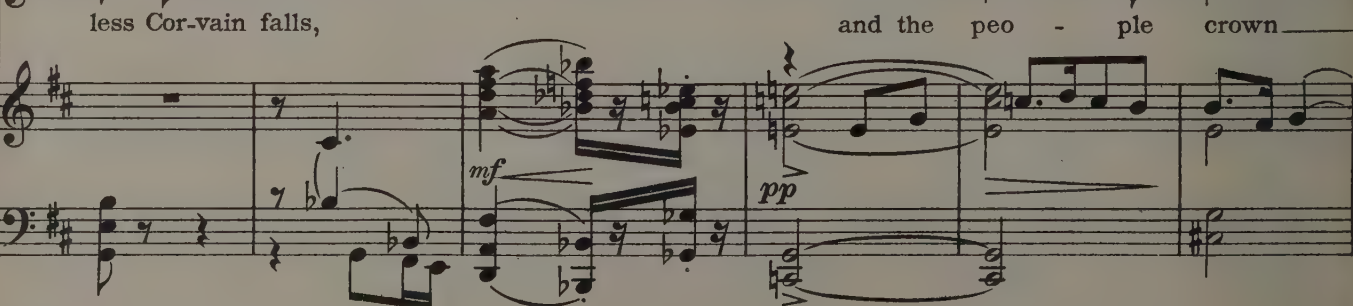
A.  (to Robin)
Say thou So, lest we all per - ish.



A.  If it be true, Au - burn reigns; if — it be a lie, no

 *pp*

A.  206
less Cor-vain falls, and the peo - ple crown —

 *mf* *pp*

their king.

Robin Andantino

And the Rose? And the Song?

pp

Rosamund *poco rit.* **207** Allegro

Dreams!

It may be,

poco rit. *pp* **Allegro**

We have our dreams too. Shall a dog forge crowns Out of the

gold of the moon? Shall a blind mole Hon - or the

Rb. morn - ing star? See now, ye

Rb. trust Nei-ther your - selves, nor us, nor your dreams!

Rosamund
Rd. Art thou so bit-ter?
Auburn
A. Nay, it is not that; They live by dreams;

(to Robin)
A. we oth-ers die of them. Thy par-don. Robin (astonished)
Rb. Thou art strange-ly like a

Rosamund (to Robin)

Rd. *Dost thou say so?*
(recovering his usual manner; to Auburn) (They move toward the tavern,
king! Not I. If my lord will—

pp *pp* *p*

but are stopped by Corvain)

Corvain

(Myriel enters, followed by nuns)

C. *Pa-tience a-while, good Brother!*

f *ff* *pesante* $\frac{3}{3}$

210

Rosamund

agitato

Rd. He is the

A. Auburn (facing Corvain) *No-thing. A lit-tle longer, and my will Might have been more.*

C. What is thy will?

mf

210

mf *fz* $\frac{5}{5}$

Allegro moderato

Rd. *king!*
portando

C. So? I am still the king here-a-bout. Our moth-er keeps Her king in

p *leggero*

C. heav'n. May-hap it were as well Thy king should go and reign in Fair-y-land-

pp

211

Myriel

Allegro agitato

M. Well dost thou Know he is

C. Lest we faint un-der three crowns.

f *p*

Moderato

M. not the king. What hast thou done With Au-burn? Out of con-se-cratt-ed ground His

pp *p*

212 *agitato*

blood cries out up-on a brother! Man, Dost thou think I do not know?

Corvain

Too late now, Mother! Why not have cried murder be-

f *p* *pp legg.*

fore I caught out of thine hand this gold-en toy Where-fore kings have been slain?

(parodying Myriel)
Allegro agitato

Well dost thou know Our Au-burn lies in con-se-crated ground!

(impressively)

c. *3* Who-so digs deep e-nough may find his bones Un-der your Ab-bey. Lord,

p *f*

[213] Allegro molto

c. — what a coil! Broth-er From broth-er set a -

f *mf*

c. part, a king dis-crowned, A

ff

c. pret-ty la-dy burned for lov-ing — all For God's glo-ry! Well,

f

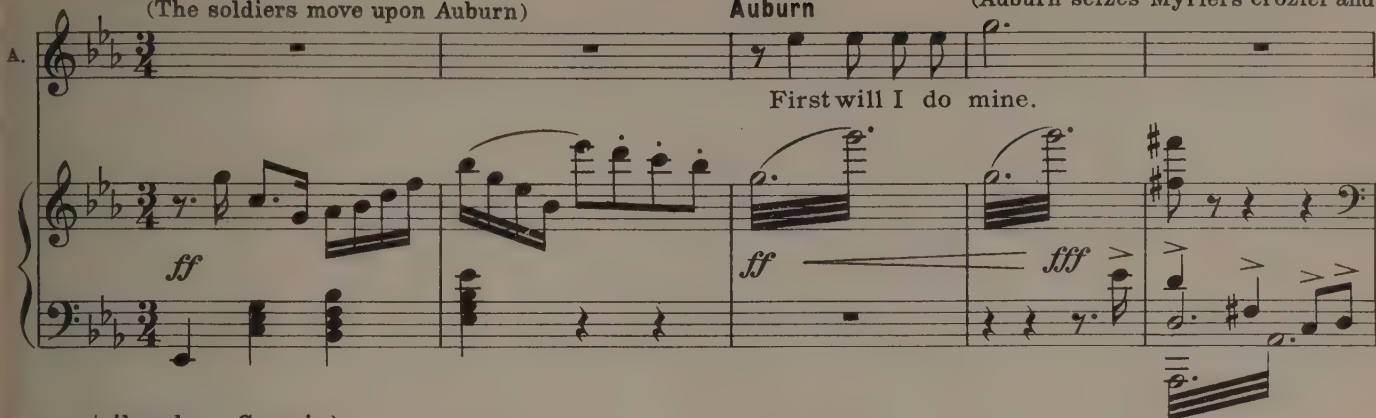
c. I will do my share: Take him!

f *ff*

(The soldiers move upon Auburn)

Auburn

(Auburn seizes Myriel's crozier and

A. 

First will I do mine.

strikes down Corvain)

SOPRANO

Sac - ri - lege!

Sac - ri - lege!

Sac - ri - lege!

ALTO

Sac - ri - lege!

Sac - ri - lege!

Sac - ri - lege!

TENOR

Trea-son!

Trea-son, ho!

Trea-son!

BASS

Trea-son!

Trea-son, ho!

Trea-son!



(Corvain rises with difficulty)

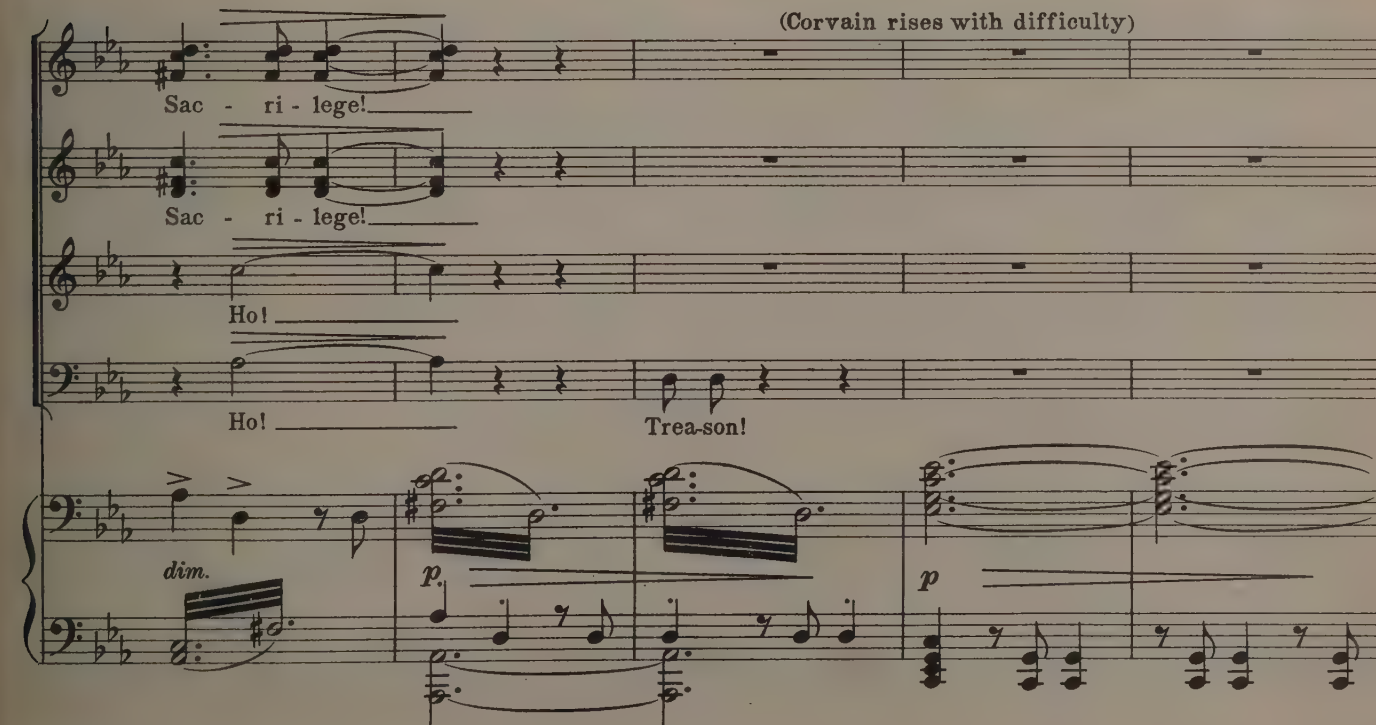
Sac - ri - lege!

Sac - ri - lege!

Ho!

Ho!

Trea-son!



215 Corvain

(to Myriel)

C. *Bind him yon-der! E-nough! Thou hast thy vic-tim,*

pp

(Auburn is chained beside Rosamund)

Myriel

M. *Daughter, be-lieve, There is not an-y*

C. *I mine. Solenne*

p

216

M. *anger in my heart A-gainst thee. Put a-way thy bit-ter strength And receive*

p

M. *par-don, or, if not for thy - self, Re-mem-ber this poor mad soul thou hast drawn*

M. *Down to thee. Put a - way thy bit-ter joy, And save him.*

tranquillo

Auburn 217 *Con moto*

Corvain Dear, would I live so?
(to Rosamund)

Nay, 217 *Con moto* save Thine own life, pretty one! There

p dolce *p*

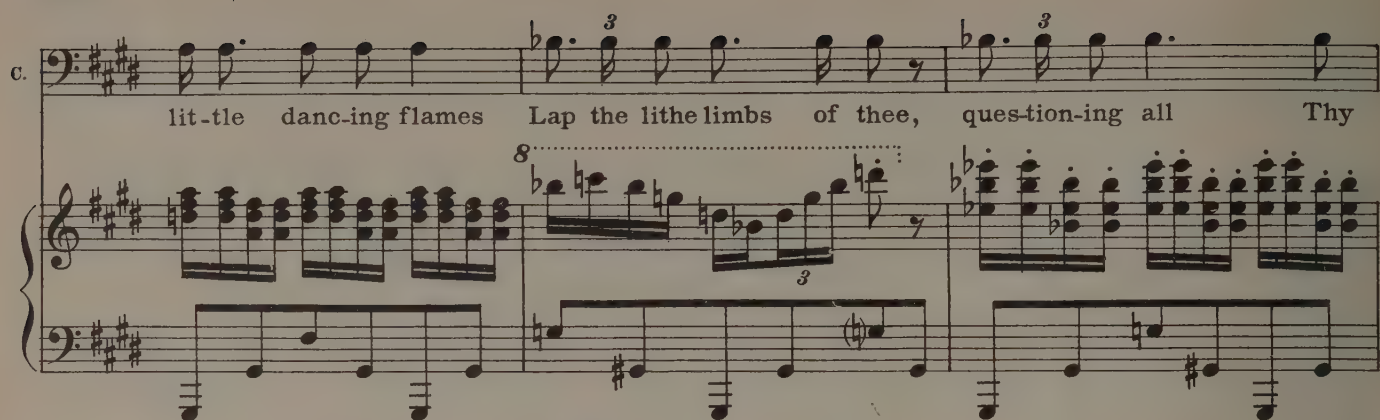
is yet time De spite all dreams, dry wo-men — and dead

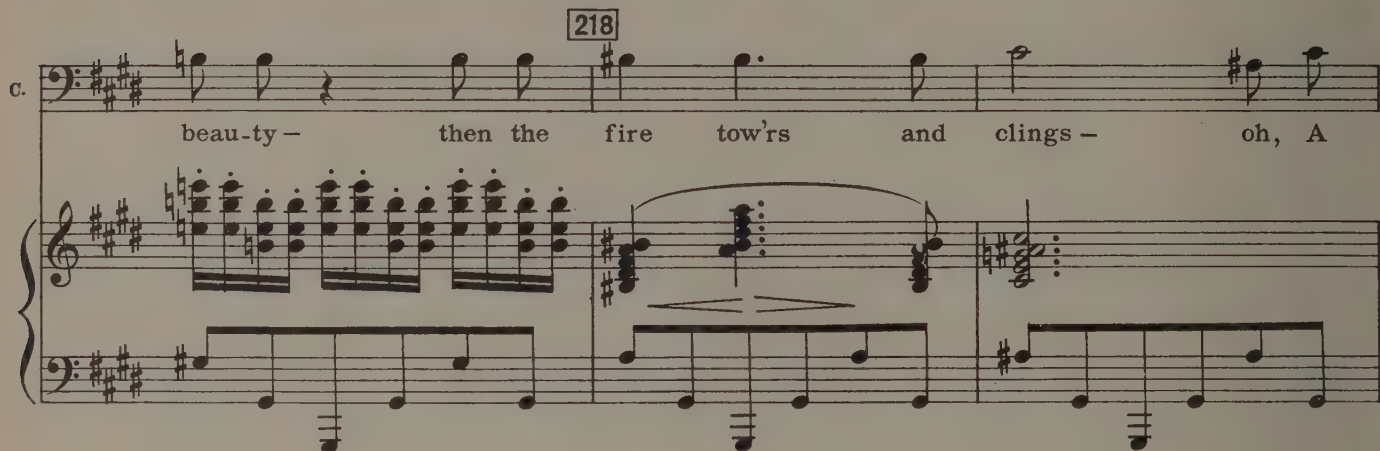
(The soldiers continually pile fagots about the stake)

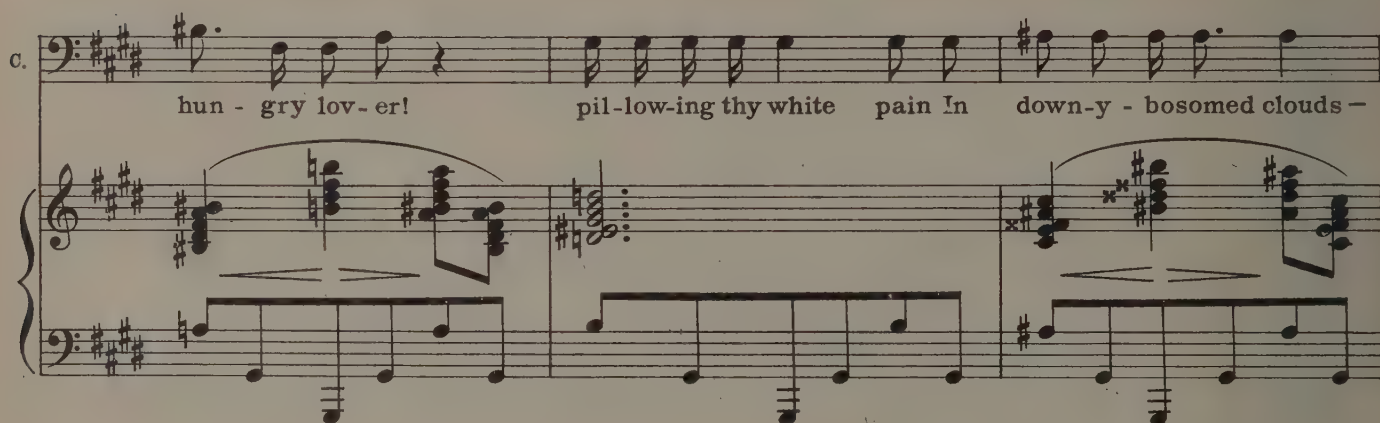
men. What, stubborn? What, un-

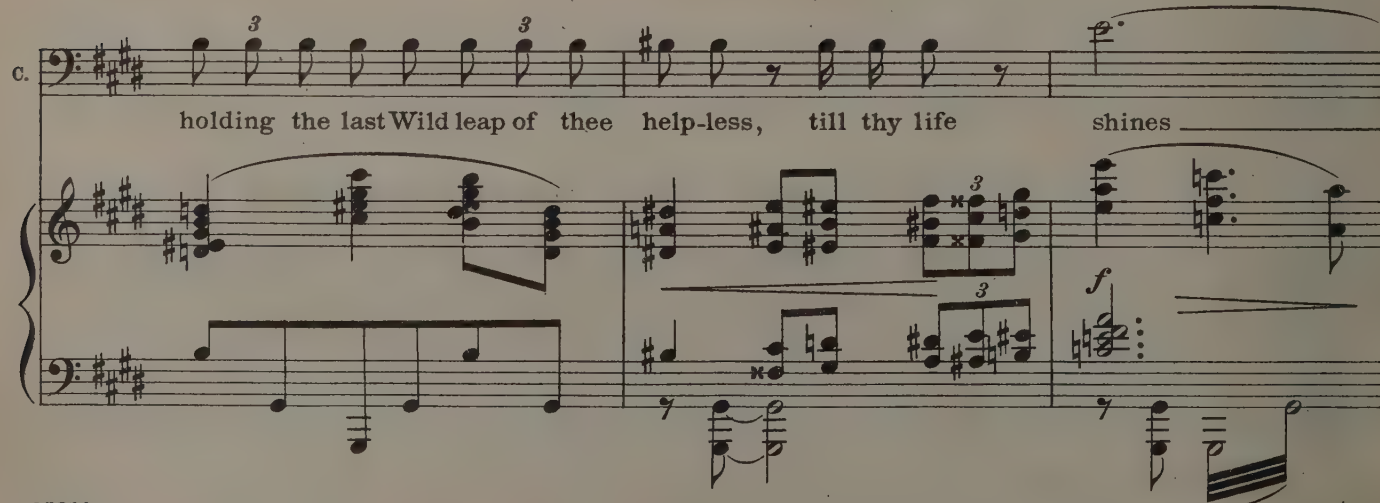
willing? Present-ly The sparks crack and the

p

c.  lit-tle danc-ing flames Lap the lithe limbs of thee, question-ing all Thy

c.  beau-ty - then the fire tow'rs and clings - oh, A

c.  hun - gry lov - er! pil-low-ing thy white pain In down-y - bosomed clouds -

c.  holding the last Wild leap of thee help-less, till thy life shines

In the red heart of a great rose.

pp

219 Rosamund (quite unshaken)

Au-burn, I will tell thee a se-cret: he is a fool, this king -

p

(A shout of laughter comes from the tavern. Corvain turns away)

He thinks we are a - fraid.

Auburn

And then our wise Mother:

p *f* *pp*

(Another howl from the tavern. Myriel makes the gesture of invocation)

She thinks we need heav'n.

f *p*

220

Myriel

M. *f* A - ve Vir - go glo - - ri -

SOPRANO I Chorus of Nuns *f* A - - - - men.

SOPRANO II *f* A - - - - men.

ALTO I *f* A - - - - men.

ALTO II *f* A - - - - men.

220

M. o - - sa!

Do - - - mi - ne se - quen - do du - cem Cru - ci -

Do - mi - - - ne se - quen - do du - cem Cru - ci -

Do - mi - - - ne se - quen - do du - cem Cru - ci -

Do - mi - - - ne se - quen - do du - cem Cru - ci -

8. *f*

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

8

[221]
(A soldier applies the torch to the pile of fagots)

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

[221]*p*

cresc.

Do - mi - ne, ne te vi - de - re De - fen - da - - tur, mi - se -

cresc.

Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se -

cresc.

Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se - re - re!

cresc.

Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se - re - re!

cresc.

Più mosso

re - re! mi - se - re - re! mi - se -

re - re! mi - se - re - re! mi - se -

mi - se - re - re! mi - se - re - re!

mi - se - re - re! mi - se - re - re!

TENORS

(The flames flicker)

Soldiers

BASSES

Lords of birth, lads of beg-gar - y, lords of

Lads of beg-gar - y, — lads of beg-gar - y, lords of

Più mosso

3 3 3

re - re! mi - se - re - re!

re - re! mi - se - re - re!

mi - se-re - re! mi - se-re - re!

mi - se-re - re! mi - se-re - re!

birth, lads of beg-gar-y, lords of birth, ye lords of birth, Ye

birth, lads of beg-gar-y, lords of birth, ye lords of birth, Ye

222

(The people in the tavern troop out, followed by Robin)

Allegro con fuoco

ff Mi - se - re - re!

ff Mi - se - re - re!

ff Mi - se - re - re!

ff Mi - se - re - re!

ff Mi - se - re - re!

ff lads of beg-gar-y, lords of birth And brothers a-round the bowl, Come

ff lads of beg-gar-y, lords of birth And brothers a-round the bowl, Come

Allegro con fuoco

222

ff lads of beg-gar-y, lords of birth And brothers a-round the bowl, Come

join the mirth of our moth - er Earth, And share her soul

join the mirth of our moth - er Earth, And share her soul

ff Round, round, and round a - gain, Time your trouble was drowned a - gain,

ff Round, round, and round a - gain, Time your trouble was drowned a - gain,

ff Mi - se - re -

ff Mi - se - re -

ff Mi - se - re -

ff Mi - se - re -

ff Mi - se - re -

Jol - li - ty fol - lowed and found a - gain, And hearts made whole!

Jol - li - ty fol - lowed and found a - gain, And hearts made whole!

re!
re!
re!
re!

Her fro - zen breast was a rose of spring Or ev - er your woes be -
Her fro - zen breast was a rose of spring Or ev - er your woes be -

223

mf *ff*

gan; — So laugh your best, and be king by king, And man by
gan; — So laugh your best, and be king by king, And man by

mf *ff*

man. — Round, round, and round a - gain,
man. (For time goes) Round, round, and round a - gain,

ff

Time your trouble was drowned again, Jol-li-ty fol-lowed and found a-gain By him who can! —

Time your trouble was drowned again, Jol-li-ty fol-lowed and found a-gain By him who can! —

8

224

Poco meno mosso

Then think up-on her, and sing her hon-or, And drink to her fair re - nown, — Till

Then think up-on her, and sing her hon-or, And drink to her fair re - nown, — Till

Poco meno mosso

flow'rs loom up in the bloom-ing cup, And stars bow down — (to the

flow'rs loom up in the bloom-ing cup, And stars bow down (to the ground, —

225

ff

ground, so) Round, round, round again, Time the Dev-il was
 to the ground, so) Round, round, round again, Time the Dev-il was

fff

drowned again, Jol-li-ty fol-lowed and found a-gain (And throned a-gain and crowned a-gain) With
 drowned again, Jol-li-ty fol-lowed and found a-gain (And throned a-gain and crowned a-gain) With

a2

226

(The smoke and flames...

wine's own crown!
 wine's own crown!

... have risen

Piano accompaniment for the first system of music. The right hand features a melodic line with various accidentals (sharps, flats, naturals) and a final measure with a flat. The left hand provides a harmonic accompaniment with chords and single notes.

Presto

Piano accompaniment for the second system of music, starting at measure 227. The right hand continues the melodic development. The left hand features a prominent *fff* (fortissimo) section with sustained chords.

Piano accompaniment for the third system of music. The right hand has a melodic line with a dotted line indicating a continuation. The left hand features a section marked *dimin. molto e riten.* (diminuendo molto and ritenuto).

Piano accompaniment for the fourth system of music. The right hand features a melodic line with a *p* (piano) dynamic. The left hand has a section marked *p* with a 7-measure rest.

(The lights change as in Act I, when Rosamund....)

Rd. Rosamund *p*

Vocal line for Rosamund, starting with a rest and then a melodic phrase.

A. Auburn *p* Hark - en: the song!

Vocal line for Auburn, starting with a rest and then a melodic phrase.

(d. = d.)

Be - lov - ed, we have drunk one Cup of red wine to -

Piano accompaniment for the fifth system of music. The right hand features a melodic line with a *espress.* (espressivo) marking. The left hand has a section marked *p* with a 7-measure rest.

calls attention to the Rose)

Look!.. the Rose!

geth - er:

one more now, And then - Fair - y - land!

SOPRANO

ALTO The Nuns

TENOR

BASS The Soldiers

p

The

p

The

The Rose!

Rose! The Rose!

Rose! The Rose!

The Rose! The Rose!

The Rose! The Rose!

(The change in lighting continues throughout)

229

Moderato

Rd. *p* Rose of the world, thou art ev - 'ry-one's own:

pp Rose of the world, thou art ev - 'ry-one's

pp Rose of the world, thou art ev - 'ry-one's

pp Thou art ev - 'ry-one's

pp Thou art ev - 'ry-one's

229

Moderato

pp

pp

Rd. Who-so-ev-er Wan-ders the gar-den shall wear thee and bear thee a - long

own, Rose of the

own, Rose of the

own, Rose of the

own, Rose of the

pp

Un-der the breast of de-light, on the crest of en-deav-or Blooming, a blush and a
world, thou art ev-ry-one's own, O Rose!_ Rose of the
world, thou art ev-ry-one's own, O Rose! Rose of the
world, thou art ev-ry-one's own, O Rose!_
world, thou art ev-ry-one's own:

230

mel-o-dy, blos-som and song; Still, when the kiss-es are done, when the
world! O Rose!
world! O Rose!
Rose of the world!
Rose of the world!

230

Rd. bat-tle is o - ver, Burn-ing be-fore him, be-yond him, a - lone and a - far;
 Burn-ing be - yond us a - far;
 Burn-ing be - yond us, burn-ing be - yond us a - far;
 O Rose! Burn-ing be - yond us a - far;
 O Rose! Burn-ing a - far!

Rd. *ten.* *3* *3* *3* Light in the heart of the saint; in the heart of the lov - er Fire; in the king's heart a
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*

231

star. _____ Star of the

king's heart, a star. _____

king's heart, a star. _____

king's heart, a star. _____

king's heart, a star. _____

231

pp *pp subito*

sea, thou art known: Of thy gold is our

Più mosso

trea - - sure. All men have sought for thee, fought for thee, un-der the

232

Rd. sun, Fear-ing strange gods, bear-ing old pain, o -

Rd. bey-ing new plea - - - sure, Sure-ly their sor-rows are man - -

Rd. y, their joys are as one. Ev-er an earth more un -

233 Poco meno mosso

Rd. earth-ly, a heav'n more hu-man, Bod-y and breath of de -

pp delicatiss.

Rd. sire in im-mor-tal al-loy,

poco rit.

234 Tempo I^o(moderato)

Dreams in the heart of the man, in the soul of the wo-man One

pp

Dreams in the heart of the man, in the

pp

Dreams in the heart of the man, in the

pp

Dreams in the heart of the man, in the

pp

Dreams in the heart of the man, in the

pp

Dreams in the heart of the man, in the

pp

à 2

234 Tempo I^o(moderato)

pp

pp

hope, one beau-ty, one joy! _____

wo-man great joy! _____

wo-man great joy! _____

wo-man great joy! _____

wo-man great joy! _____

pp

[235]

Robin (drinks as in Act I; he casts the remaining drops upon the fire, which

ff

Health to the king and queen!

ff

Our king and queen!

ff

Our king and queen!

ff

Our king and queen!

ff

Our king and queen!

ff

Our king and queen!

[235]

ff

vanishes)

Più mosso

p

Ye whose blind pow'r is

p

Crown them! Crown them!

p

Crown them! Crown them!

p

Crown them! Crown them!

p

Crown them! Crown them!

p

Crown them! Crown them!

p

Crown them! Crown them!

ff

p

Più mosso

melt - ed in - to mirth, Whose ho - liness is now a sin for - giv'n,

Crown them! Crown them! Crown them!

Crown them! Crown them! Crown them!

Crown them! Crown them! Crown them!

Crown them! Crown them! Crown them!

pp

pp

ad lib.

Know - ing not heav'n, what have ye known of earth?

pp

Know - ing no earth, what can ye know of heav'n?

ppp

Rosamund

tenuto ed espress.

236

Con moto moderato

Rd. *pp* Fair - y-land! Fair - y-land! Fair - y-land! _____

A. *pp* Auburn *tenuto ed espress.* Fair - y-land! Fair - y-land! Fair - y-land! _____

Rn. *tenuto ed espress.* Fair - y-land! _____

C. *pp* Corvain *tenuto ed espress.* Fair - y-land! Fair - y-land! Fair - y-land! _____

pp Where shall we hide from Fair-y-land? We who are wo-man -

pp Where shall we hide from Fair-y-land? We who are wo-man -

pp Where shall we hide from Fair-y-land? We who are wo-man -

pp Where shall we hide from Fair-y-land? We who are wo-man -

236 Con moto moderato (♩ = 80)

pp tenuto ed espress.

pp

born: A mu - sic of God's mak - ing to the word of man's de - mand? _____

born: A mu - sic of God's mak - ing to the word of man's de - mand? _____

born: A mu - sic of God's mak - ing to the word of man's de - mand? _____

born: Mu - sic of God's mak - ing, word of man's de - mand? _____

cresc.

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

cresc.

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

cresc.

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

cresc.

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

f

eye so blind but it shall find the way to Fair - y - land!

f

eye so blind but it shall find the way to Fair - y - land!

f

eye so blind but it shall find the way to Fair - y - land!

f

eye so blind but it shall find the way to Fair - y - land!

237

ff

Rd. *ff* *3* Now it is known: the king-dom of fan - cy, found - - -

A. *ff* *3* Now it is known: the king-dom of fan - cy, found - - -

Rn. *ff* *3* Now it is known: the king-dom of fan - cy, found - - -

ff How shall we dwell in Fair - y - land? We who are dust and

ff How shall we dwell in Fair - y - land? We who are dust and

ff How shall we dwell in Fair - y - land? We who are

ff How shall we dwell in Fair - y - land? We who are dust and

ff

Rd. *3* - - ed Firm in the flesh that hun - gers,

A. *3* - - ed Firm in the flesh that hun - gers,

Rn. *3* - - ed Firm in the flesh that hun - gers, the

fire, *3* Glo - ry and gloom in - ter - wo - ven, a

fire, *3* Glo - ry and gloom in - ter - wo - ven, a

dust and fire, *3* Glo - ry and gloom in - ter - wo - ven, a

fire, Glo - ry and gloom in - ter - wo - ven, a

ff

238

the soul that knows. Now it is known: the

the soul that knows. Now it is known: the

soul that knows. Now it is known: the

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand:

238

p

king - dom, Throned up-on clay, with fire-as a robe-sur-

king - dom, Throned up-on clay, with fire-as a robe-sur-

king - dom, Throned up-on clay, with fire-as a robe-sur-

Fair - y - land? How shall we, how shall we dwell in Fair - y - land?

Fair - y - land? How shall we, how shall we dwell in Fair - y - land?

Fair - y - land? How shall we, how shall we dwell in Fair - y - land?

How shall we dwell, how shall we dwell in Fair - y - land?

p

[illegible]

25371

with the light of heav - en,

with the light of heav - en,

with the light of heav - en,

p sleep - ing in heav'n and dream - ing,

p sleep - ing in heav'n dream - ing,

p sleep - ing in heav'n and dream - ing,

p sleep - ing in heav'n and dream - ing,

cresc. crowned with the *ff* light of the

cresc. crowned, *ff* and crowned with the light of the

cresc. crowned with the *ff* light, crowned with the light of the

cresc. dream - ing in *ff* Fair - y

cresc. dream - ing in *ff* Fair - y

cresc. dream - ing, and *ff* dream - ing in Fair - y

cresc. dream - ing, and *ff* dream - ing in Fair - y

cresc. *ff*

240

Rd. Rose! _____

A. Rose! _____

Rn. Rose! _____

land! _____

land! _____

land! _____

land! _____

240

Curtain





